EDITION PARTEE

THE UNIVERSAL BANJO METHOD

BY

CLARENCE L. PARTEE

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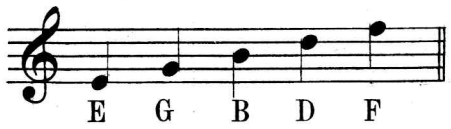
BANJO METHOD.

By CLARENCE L. PARTEE.

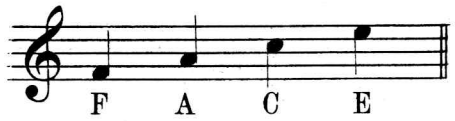
Rudiments of Music.

Musical sounds are represented on paper by characters called notes, which are written on and between a series of five lines called the staff. The notes are named after the first seven letters of the alphabet viz: A, B, C, D, E, F, G. After reaching G, if it is desired to go higher, begin on A again and repeat the seven letters, thus producing the same notes an octave higher. The same letters are used the third time in Banjo music when a greater range becomes necessary, thus completing the full compass of the instrument, which is three octaves. The staff is composed of five lines and four spaces, said lines and spaces are counted from one upwards, begining with the bottom line or space as one. The notes occurring on the staff are named as follows:

LINES.

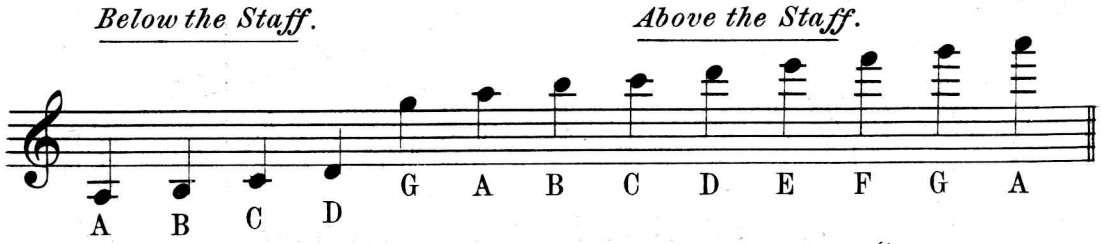


SPACES.



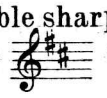
When the lines of the staff are not sufficient to express all the sounds desired, short lines called "Ledger lines" are added above and below the staff as needed, thus:

Below the Staff. *Above the Staff.*



All the notes that can be played on the Banjo will be found in the example, Diagram of the Fingerboard. The Clef is a sign used to establish the names of the notes. The Treble or G Clef, thus is the only one used in Banjo music.

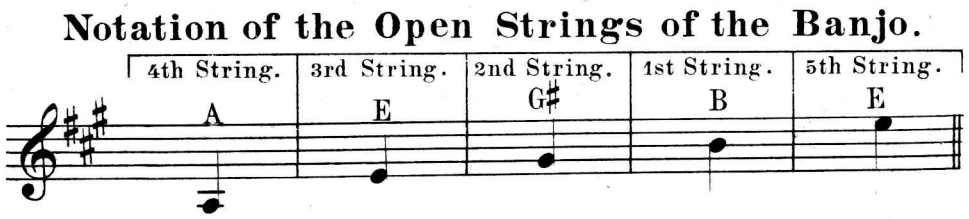
SHARPS AND FLATS.

An interval in music is the distance from any note or sound to a higher or lower one. The smallest interval is a half tone, which is represented by one fret on the Banjo. A sharp ♯ placed before a note raises it a half tone (one fret); a flat ♭ placed before a note lowers it a half tone. A natural ♮ placed before a note previously made sharp or flat restores it to its original position and tone. A double sharp 𝄪 raises a note already made sharp another half tone. A double flat 𝄫 lowers a note already made flat another half tone. Notes made double sharp or flat are restored to their former position of single sharp or flat by the sign ♮♯ when double sharp and ♮♭ when double flat has been used. Sharps and flats placed after the clef are called the signature  and show in what key the music is written. They affect all notes of the same name throughout the piece.

HOW TO TUNE THE BANJO.

The strings are numbered from one to five, the short string being the fifth. Tune the fourth string to the desired pitch by sounding the correct note on the piano, guitar, etc. or with a pitch-pipe or tuning fork. Place the second finger on the fourth string at the seventh fret and tune the third string in unison; same finger on the third string at the fourth fret and tune the second string in unison; same finger on the second string at the third fret and tune the first string in unison; same finger on the first string at the fifth fret and tune the fifth string in unison.

Notation of the Open Strings of the Banjo.



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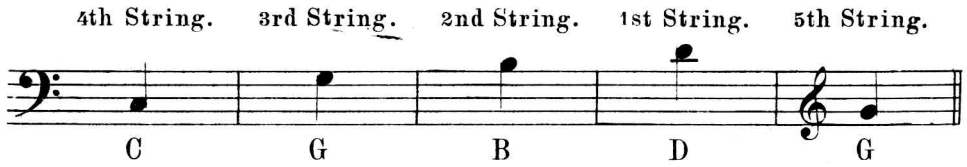
Actual pitch to which the strings of the banjo are usually tuned to play with piano, etc. Tune to the following notes on the piano or organ :



LEFT HAND FINGERING.

Figures are used to denote the fingering for the left hand as follows: 0, open string; **1**, first finger; **2**, second finger; **3**, third finger; **4**, fourth finger.

RIGHT HAND FINGERING.

Rest the little finger on the head of the banjo a short distance in advance of the bridge, curving the others so as to reach the stringseasily, bringing the thumb an inch or so farther from the bridge than the first finger. The following signs are used to indicate the fingering for the right hand: x for the thumb; . for the first finger; .. for the second finger, and ... for the third finger.

The third finger of the right hand is so seldom used that the following rule answers as the best. "Pick" the first string with the second finger; second string with the first finger, and the remaining three with the thumb, *unless marked otherwise*. Explanations of necessary changes in right hand fingering will follow in the proper places.

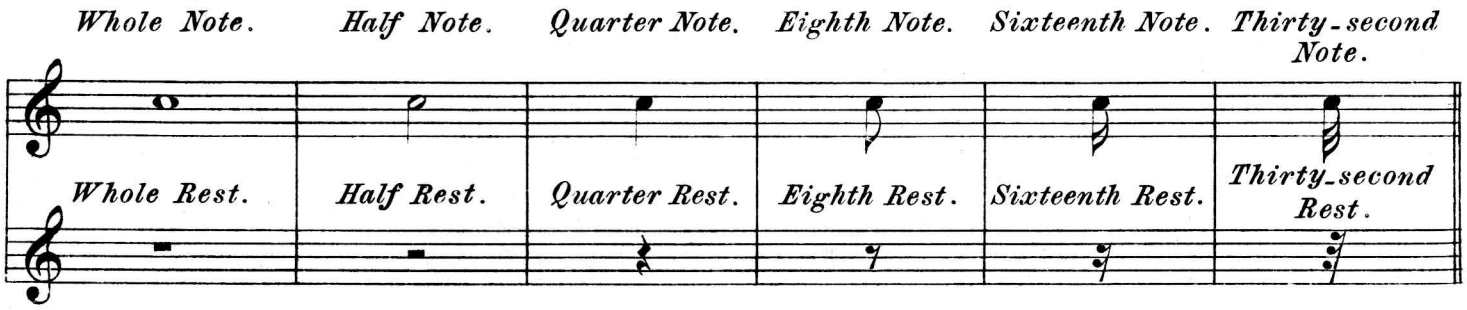
HOW TO HOLD THE BANJO.

Sit upright in a straight chair. Rest the rim of the banjo on the right thigh, pressing the upper part lightly against the body with the arm. Support the neck of the banjo between the first finger and thumb of the left hand, curving the fingers so that they can be used in stopping the strings.

VALUE OF THE NOTES, RESTS, ETC.

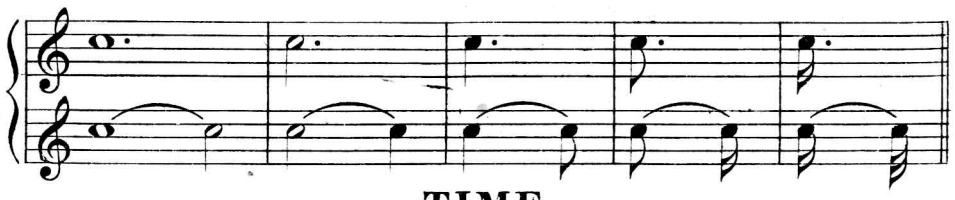
The longest sound generally used is a whole note 𝅝 the duration of which is four counts. A half note 𝅗𝅥 is but half the value of a whole note, that is, two counts. The duration of a quarter note 𝅘𝅥 is but one count. Eighth notes 𝅘𝅥𝅮 are only half the value of quarter notes, and are played two to each count. Sixteenth notes 𝅘𝅥𝅯 are half the value of eighth notes or four to the count, and thirty-second notes 𝅘𝅥𝅰 are half as long as sixteenths, or eight to the count. The rests are marks of silence and correspond with the notes in value, the duration of a whole rest being four counts, a half rest being two counts, etc. Eighth notes, sixteenths, etc., are usually connected by bars placed across their stems, in groups of two or more. A dot placed after a note or rest increases its value one half.

THE NOTES AND THEIR CORRESPONDING RESTS.



DOTTED NOTES & THEIR VALUE.

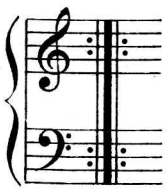
A dot placed after a note increases its duration one half its value.



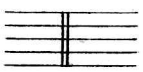
TIME.

Music is divided into portions of equal value by upright lines called bars. The space between two bars is called a measure. In common time, marked thus: $\frac{c}{}$ or $\frac{4}{4}$ each measure contains the value of four quarter notes. In $\frac{2}{4}$ time each measure contains the value of two quarter notes. In $\frac{3}{8}$ time each measure contains the value of three eighth notes. In $\frac{6}{8}$ time each measure contains the value of six eighth notes. Of the two figures denoting the time, the upper figure denotes the number of counts in each measure, and the lower figure the kind of notes used. In triple time the first count only of each measure is accented. In common time the first and middle counts are accented.

DEFINITIONS OF THE CHARACTERS & SIGNS.

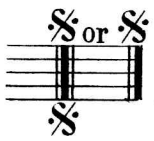


This is a repetition sign, and means that the preceding as well as the following part must be repeated.



The double bar, or sign of conclusion is placed at the end of a movement or piece.

When the duration of a note, or rest, is to be increased, a pause is placed above it.



means that a piece is to be repeated from this sign. The words *Dal Segno* (D.S.) are used to indicate this.

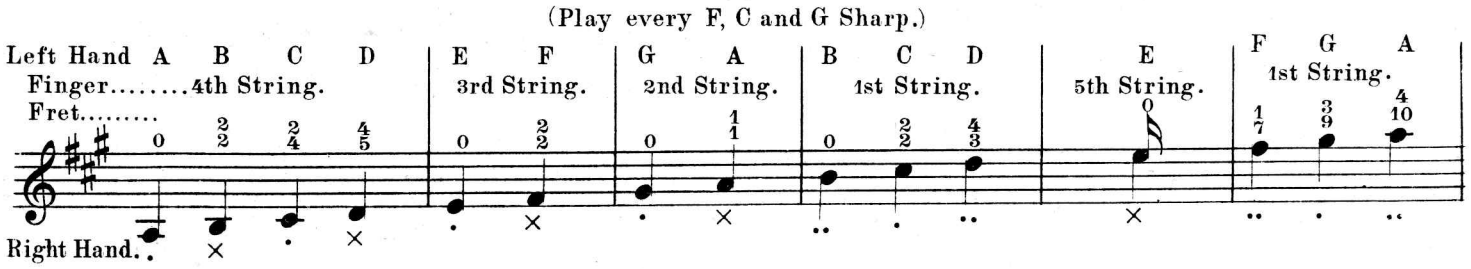
Piano: ***p.***; means to play softly.
Pianissimo: ***pp.***; means to play very softly.
Mezzo forte: ***mf.***; means to play moderately loud.
Forte: ***f.***, means to play loudly.
Fortissimo: ***ff.***; means to play very loudly.
Crescendo: <; means to increase the sound.
Diminuendo: >; means to diminish the sound.
Ritardando: *rit*; means to gradually slacken the pace.
Accelerando: *accel.*; means accelerating the time.
Simili: *sim.*; in a similar manner; the same.

THE DEGREES OF TIME.

Andante := gentle, rather slow.
Andantino := somewhat slower than *Andante*.
Allegro := quick.
Allegretto := less quick than *Allegro*.
Allegro assai := very quick.
Allegro ma non troppo := quick, but not too quick.
Animato, or Con Anima := with spirit, courage, boldness.
Largo := slow.
Lento or Lentamente := slow.
Moderato := moderately, in moderate time.
Spiritoso, Con Spirito := with spirit and animation.
Vivace := quick and cheerful.
Presto := quick.

Scale in the Key of A Major (Natural Key of the Banjo.)

(Play every F, C and G Sharp.)



CHROMATIC SCALE (Three Octaves.)

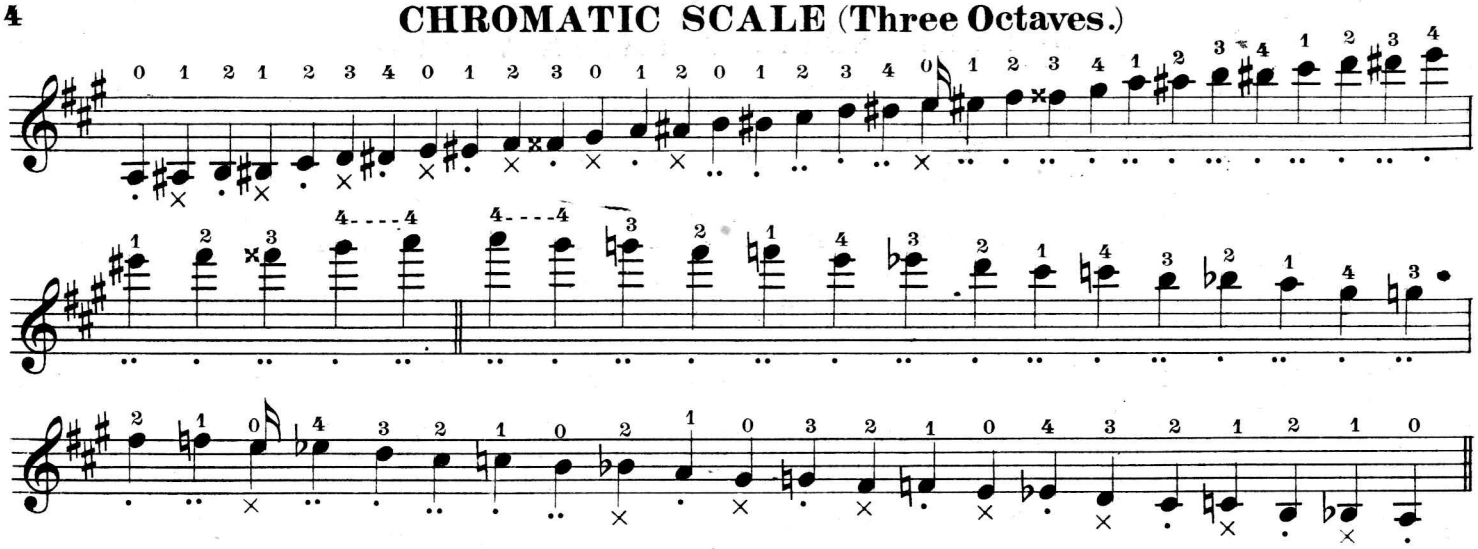


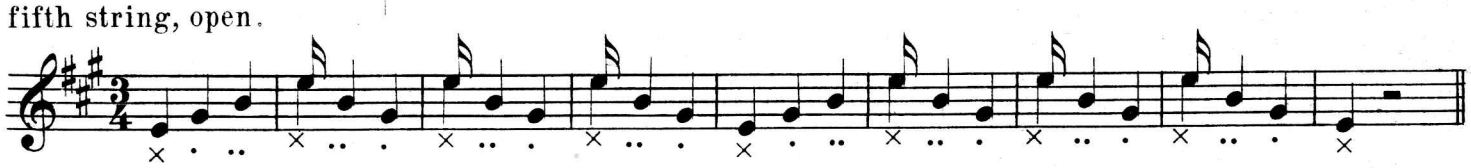
DIAGRAM OF THE BANJO FINGERBOARD (COMPLETE.)
Showing All the Notes on Each String.

	Open Strings	1st Fret	2nd	3rd	4th	5th	6th	7th	8th	9th	10th	11th	12th	13th	14th	15th	16th	17th	18th	19th	20th	21st	22nd
1st String	B	C	C♯	D	D♯	E	F	F♯	G	G♯	A	A♯	B	C	C♯	D	D♯	E	F	F♯	G	G♯	A
2nd String	G♯	A	A♯	B	C	C♯	D	D♯	E	F	F♯	G	G♯	A	A♯	B	C	C♯	D	D♯	E	F	F♯
3rd String	E	F	F♯	G	G♯	A	A♯	B	C	C♯	D	D♯	E	F	F♯	G	G♯	A	A♯	B	C	C♯	D
4th String	A	A♯	B	C	C♯	D	D♯	E	F	F♯	G	G♯	A	A♯	B	C	C♯	D	D♯	E	F	F♯	G
5th String	E																						

Exercise for the Right Hand on the Open Strings.

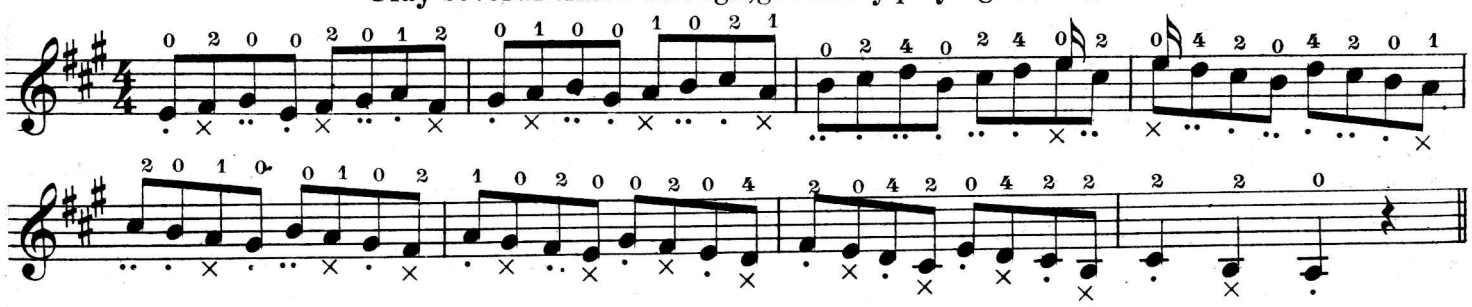
Play slowly at first, gradually increasing the speed each time the exercise is repeated.

The flag or double stem as placed on the note in the fourth space signifies it is to be made on the fifth string, open.



Finger Exercise for Both Hands.

Play several times through, gradually playing faster.

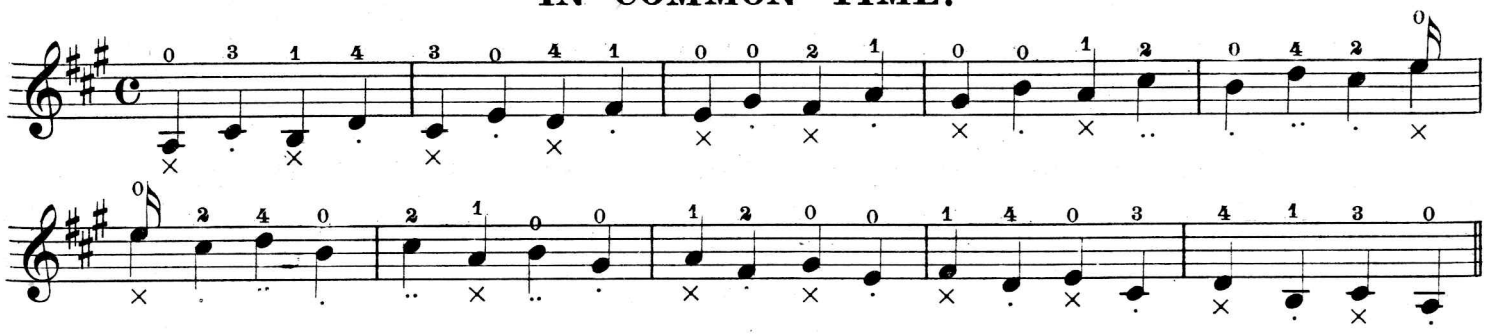


Exercises in the First Position.

These first execises have been selected also especially for their value as Time Lessons.

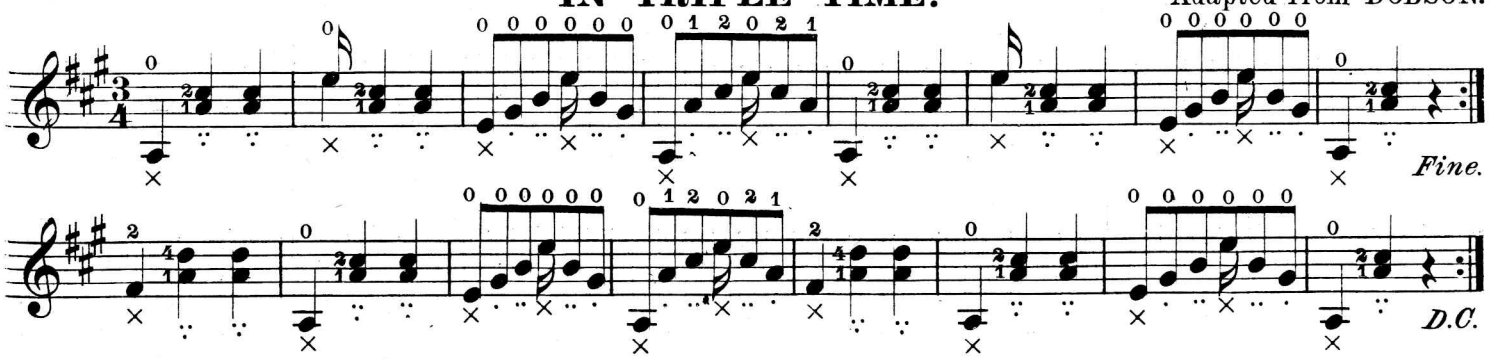
Note: Hereafter where only one number, or figure is placed over, under, or near a note it signifies the finger of the left hand to be used for that note. Where two figures are used for one note the lower figure indicates the fret, and the upper one the finger to be used.

IN COMMON TIME.

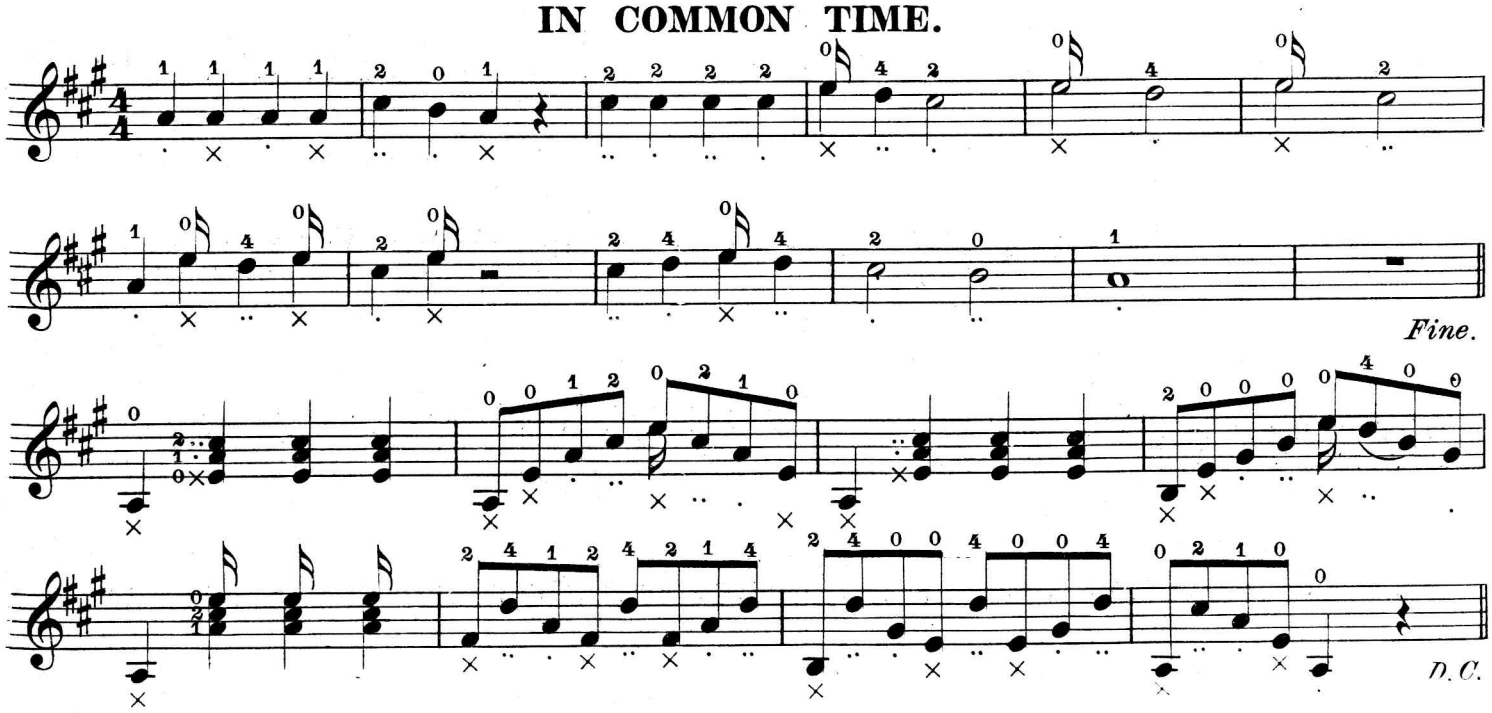


IN TRIPLE TIME.

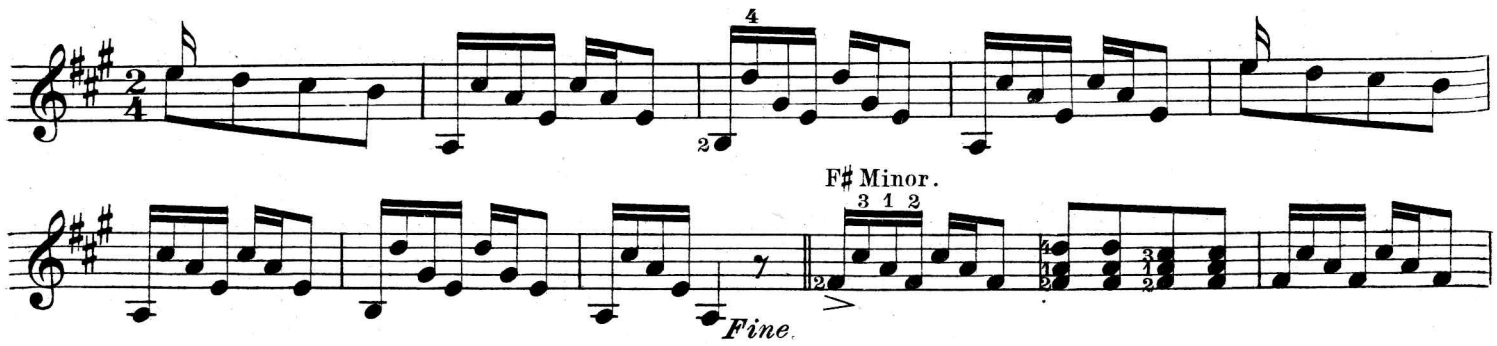
Adapted from DOBSON.

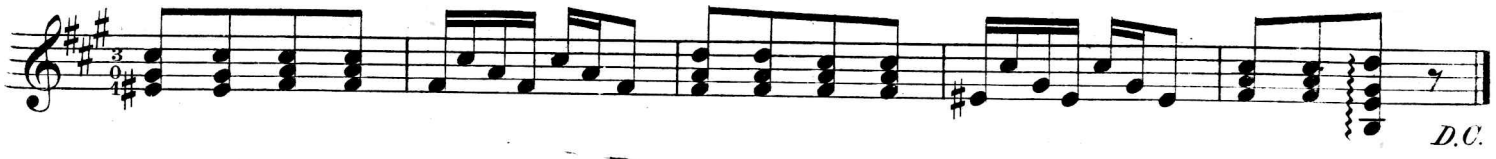


IN COMMON TIME.



IN TWO-FOUR TIME.





A waved line ⁞ placed before a chord denotes an arpeggio or "harp" chord. It is executed by striking the notes separately, but rapidly from the lowest to the highest, as if the fingers swept across the strings.

The Positions, Barres, and Management of the Left Hand.

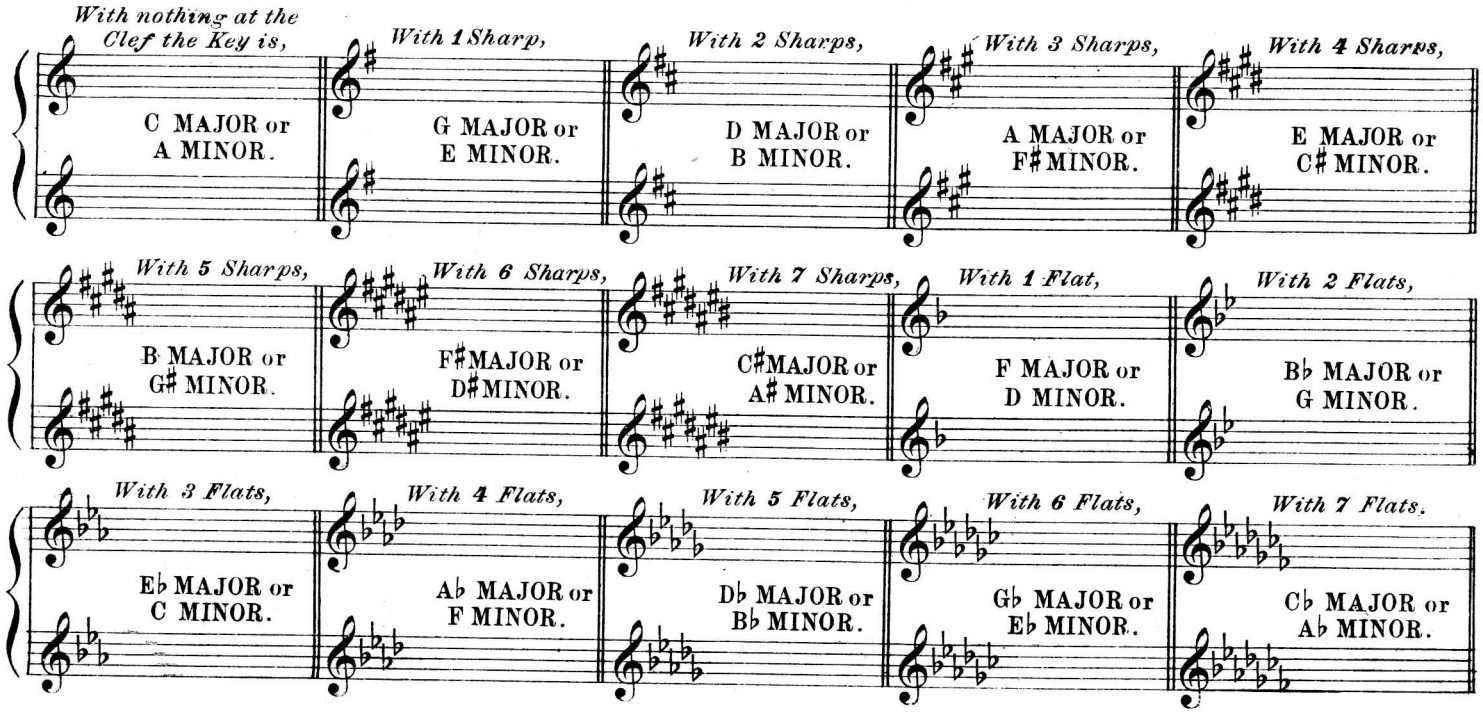
There are as many positions as there are frets on the fingerboard. If the first finger be placed at the first fret in beginning a single note passage, or chord, the hand is in the first position. If the first finger be placed at the second fret, the hand is in the second position, and so on with the other positions. In taking a position or a chord in any position, the first finger is placed on one string only, while a *"Barre"* chord requires the first finger to be placed across two or more strings at the same fret, as may be necessary, the other fingers being left free to finger other notes as needed. Both barre chords and position chords may be played at every fret or position, and will be marked with the proper figures as they occur. Sometimes the left hand remains in one position for several measures, or longer; single notes, barre, and position chords being used, perhaps, before the passage is concluded; in that case they will be marked as already outlined.

Of the Chords, Management of the Right Hand, How to Strike the Strings, etc.

Three or more notes played simultaneously constitute a "chord". The general rule for "picking", or playing, chords is: All chords of three notes are to be played with the thumb, first and second fingers, no matter upon what strings the notes may occur. When chords of four or five notes are to be played, the thumb must play the two lowest notes; this is accomplished by sliding the thumb across the desired strings, with one movement. To touch the strings properly and produce a good, clear tone it is necessary to curve the fingers so the tip, or ball of of each finger may meet the strings obliquely, causing them to vibrate across the fingerboard when struck. It will be found necessary to apply considerable force at first with the end of the finger in order to produce the right tone. When striking the bass string, the thumb should usually slide to, and rest upon, the next string to the one struck, remaining there until it is to be used again. There are exceptions to this also, therefore it is left to the good judgment of the teacher to demonstrate exceptions and illustrate the other movements at the proper time. One point may be emphasized: *do not allow the fingernails to touch the strings,* but strike the strings with the ball of the thumb and fingers.

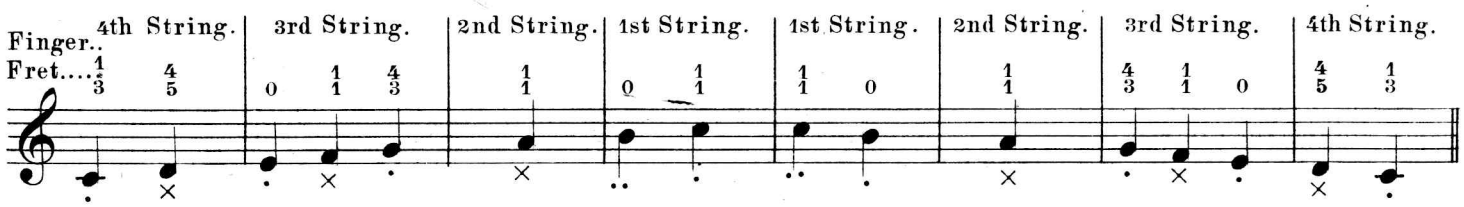
Signatures of the Various Major and Minor Keys.

The key of a piece of music is indicated by the number of sharps or flats found at the Clef. Each Major key, which is known as the principal key, has its relative Minor key. It is called relative because it is marked at the clef by the same number of sharps or flats as the Major key, except the key of C Major, and its relative A Minor, which have no sharps or flats in the signature. The relative key is a minor third below its principal key, as the following table will show.



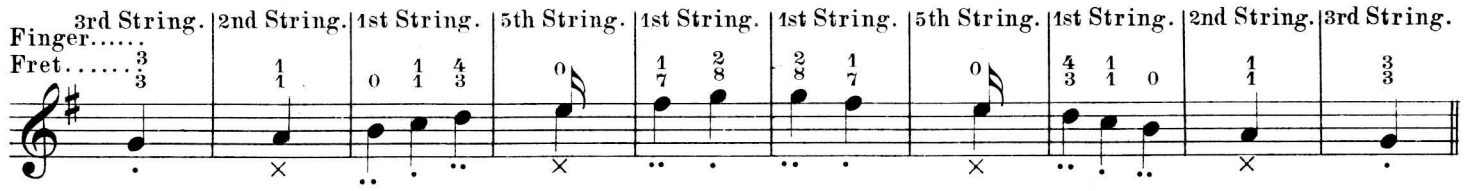
Scales in the Principal Major Keys.

SCALE IN THE KEY OF C MAJOR.



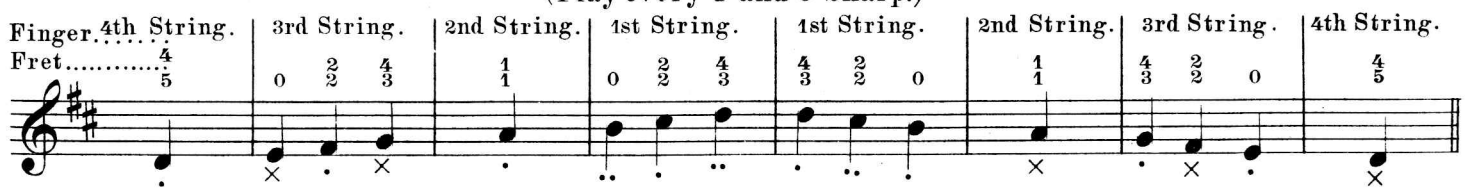
SCALE IN THE KEY OF G MAJOR.

(Play every F Sharp.)



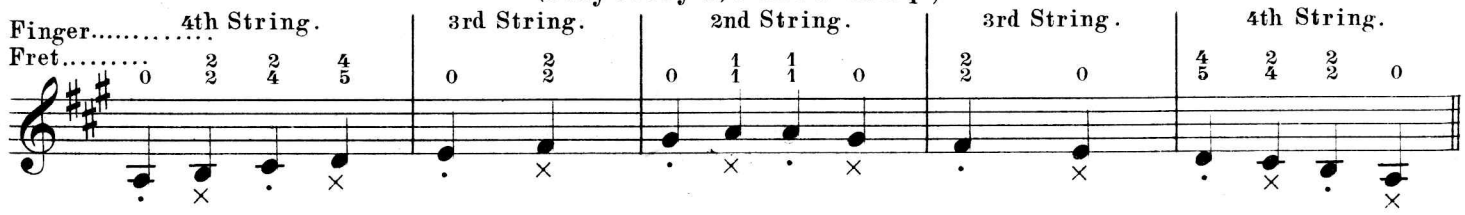
SCALE IN THE KEY OF D MAJOR.

(Play every F and C Sharp.)



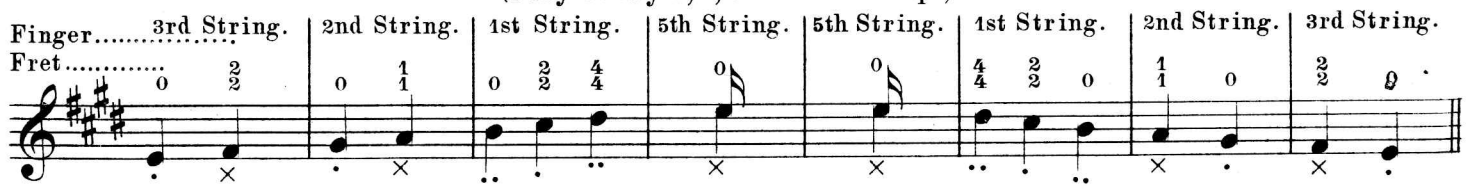
SCALE IN THE KEY OF A MAJOR.

(Play every F, C and G Sharp.)



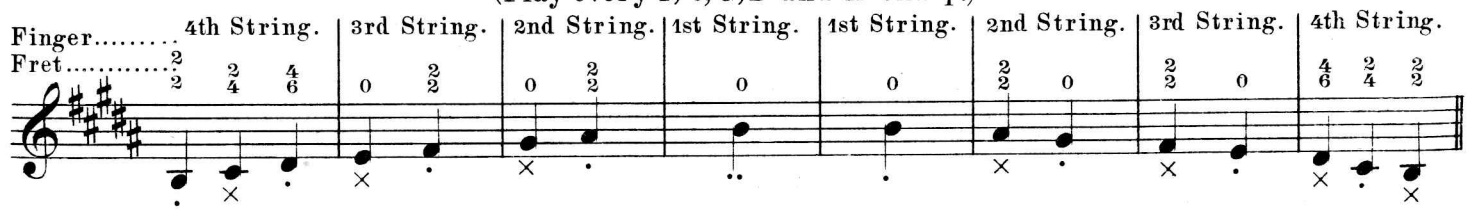
SCALE IN THE KEY OF E MAJOR.

(Play every F, C, G and D Sharp.)



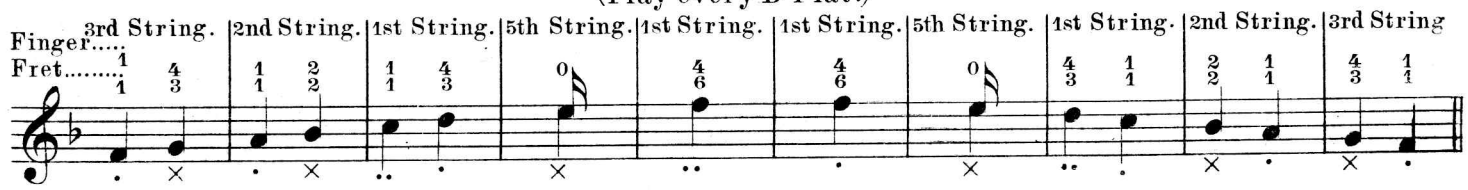
SCALE IN THE KEY OF B MAJOR.

(Play every F, C, G, D and A Sharp.)



SCALE IN THE KEY OF F MAJOR.

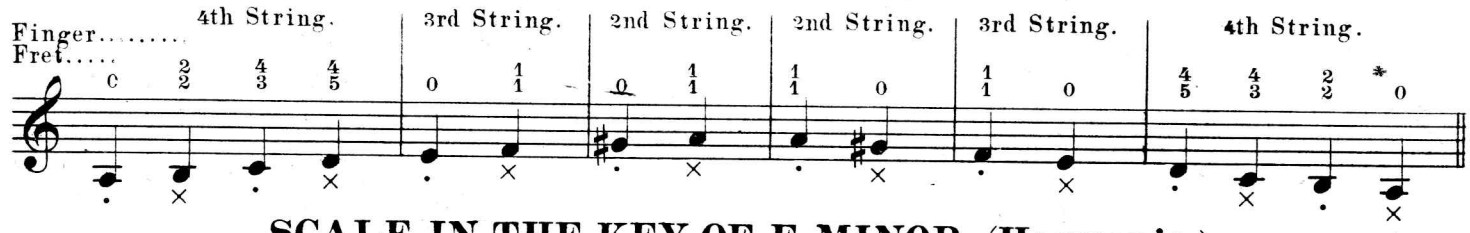
(Play every B Flat.)



Scales in the Principal Minor Keys.

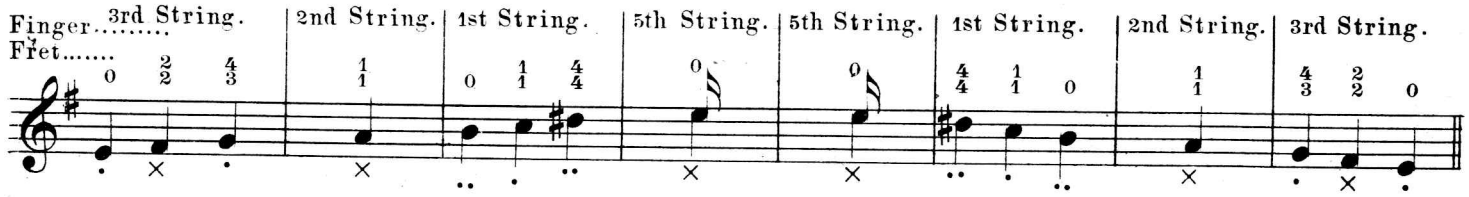
SCALE IN THE KEY OF A MINOR. (Harmonic.)

RELATIVE OF C MAJOR.



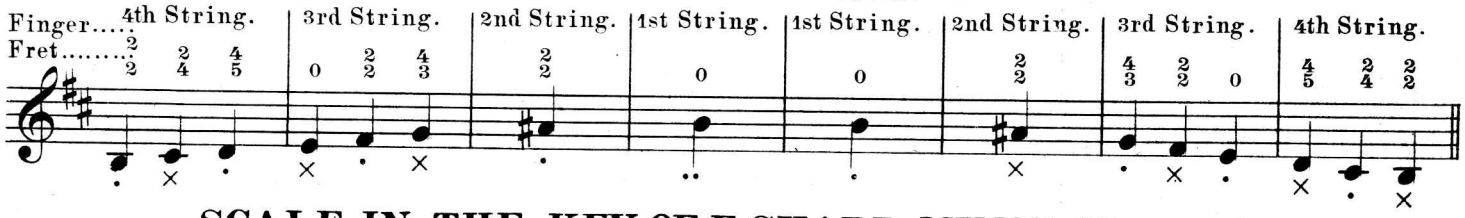
SCALE IN THE KEY OF E MINOR. (Harmonic.)

RELATIVE OF G MAJOR.



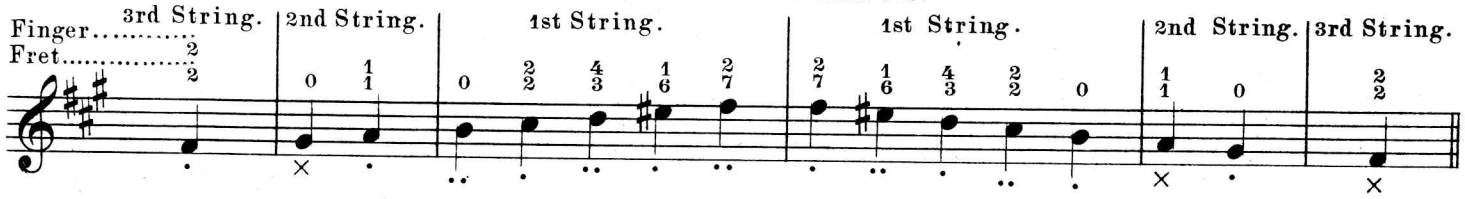
SCALE IN THE KEY OF B MINOR. (Harmonic.)

RELATIVE OF D MAJOR.



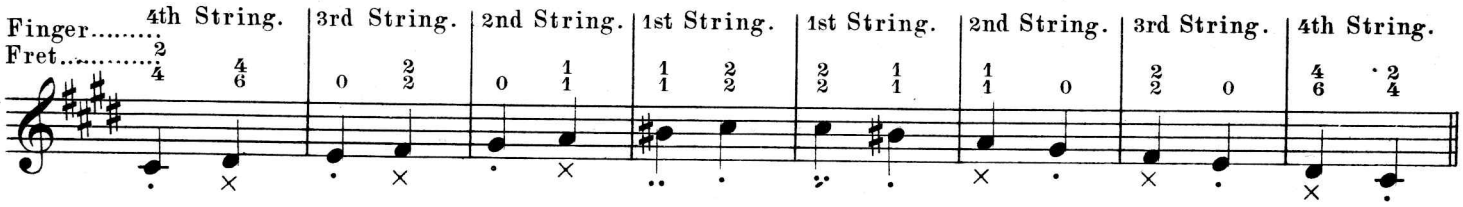
SCALE IN THE KEY OF F SHARP MINOR. (Harmonic.)

RELATIVE OF A MAJOR.



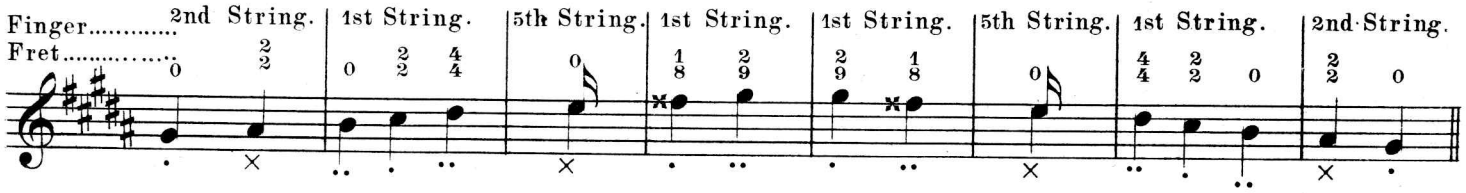
SCALE IN THE KEY OF C SHARP MINOR. (Harmonic.)

RELATIVE OF E MAJOR.



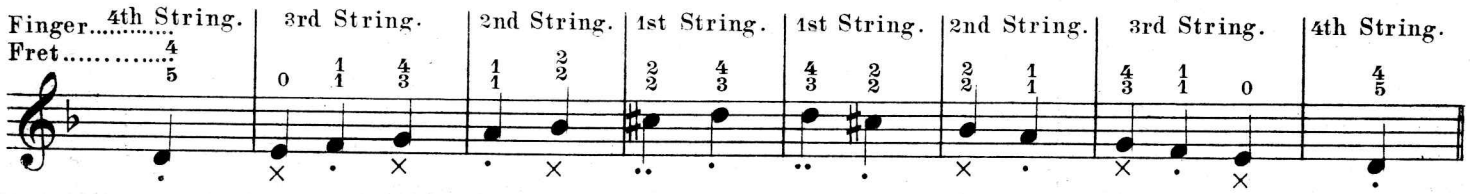
SCALE IN THE KEY OF G SHARP MINOR. (Harmonic.)

RELATIVE OF B MAJOR.



SCALE IN THE KEY OF D MINOR. (Harmonic.)

RELATIVE OF F MAJOR.

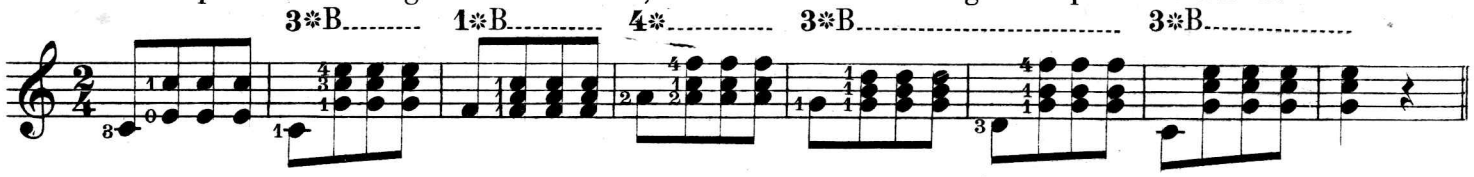


Chords in the Principal Keys.

SIMPLE CHORDS IN C MAJOR.

(*Commonly used for Accompaniment.*)

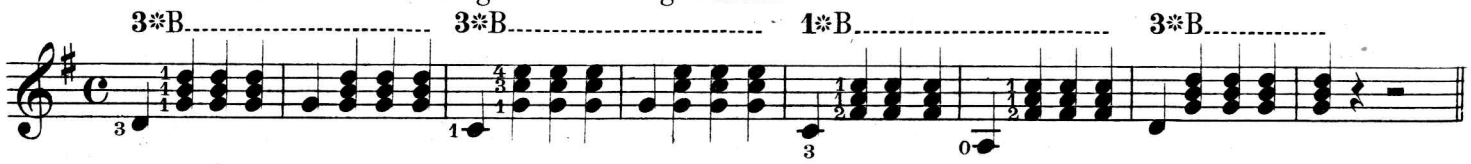
The thumb to pick all the single or bass notes; the thumb and two fingers to pick the chords.



SIMPLE CHORDS IN G MAJOR.

(*Commonly used for Accompaniment.*)

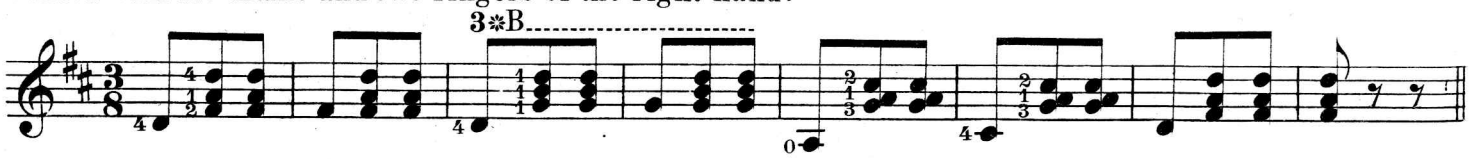
Picked with the thumb and two fingers of the right hand.



SIMPLE CHORDS IN D MAJOR.

(*Commonly used for Accompaniment.*)

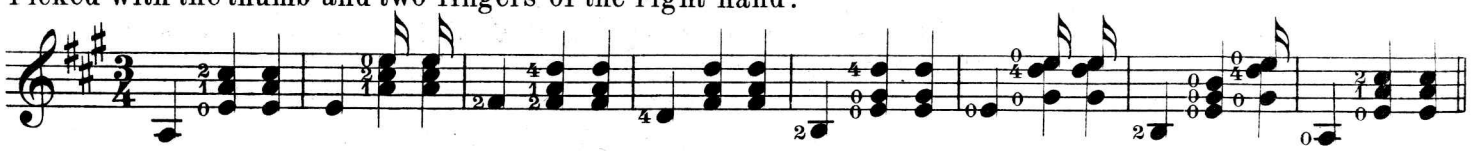
Picked with the thumb and two fingers of the right hand.



SIMPLE CHORDS IN A MAJOR.

(*Commonly used for Accompaniment.*)

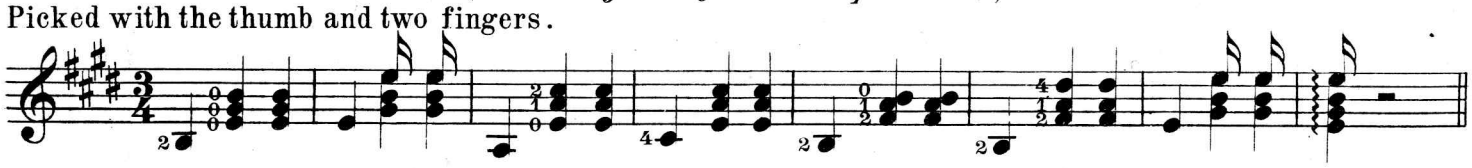
Picked with the thumb and two fingers of the right hand.



SIMPLE CHORDS IN E MAJOR.

(*Commonly used for Accompaniment.*)

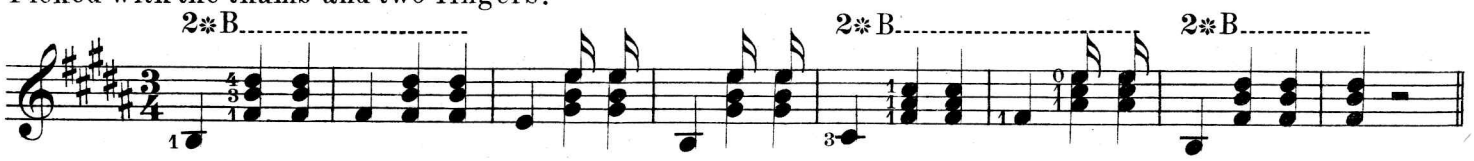
Picked with the thumb and two fingers.



SIMPLE CHORDS IN B MAJOR.

(*Commonly used for Accompaniment.*)

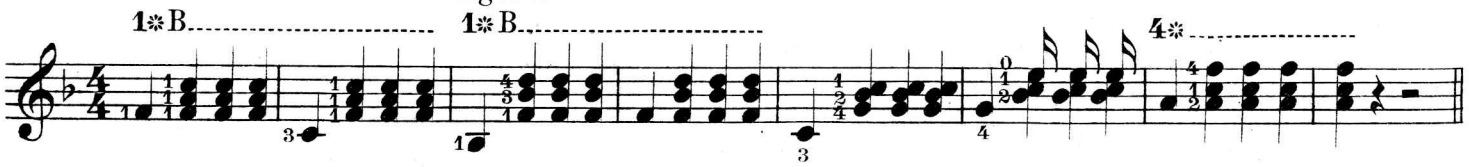
Picked with the thumb and two fingers.



SIMPLE CHORDS IN F MAJOR.

(*Commonly used for Accompaniment.*)

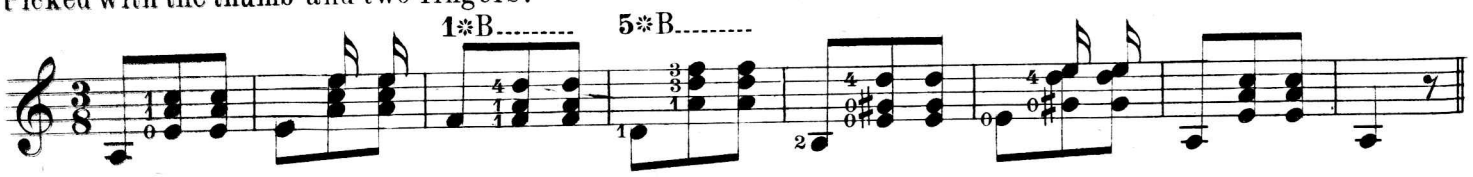
Picked with the thumb and two fingers.



SIMPLE CHORDS IN A MINOR.

(Commonly used for Accompaniment.)

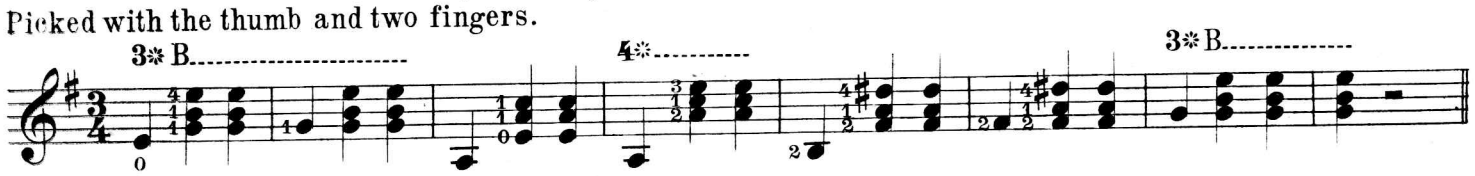
Picked with the thumb and two fingers.



SIMPLE CHORDS IN E MINOR.

(Commonly used for Accompaniment.)

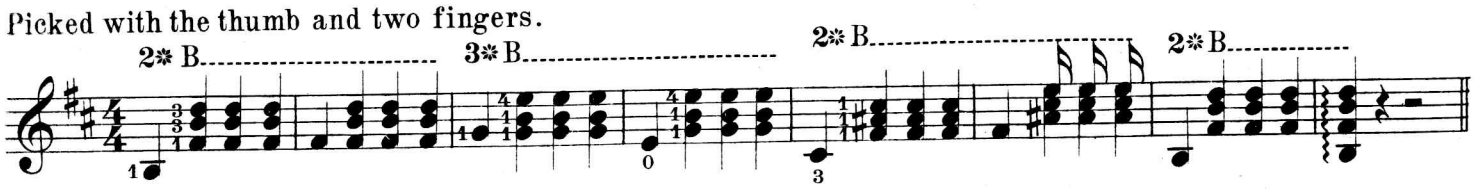
Picked with the thumb and two fingers.



SIMPLE CHORDS IN B MINOR.

(Commonly used for Accompaniment.)

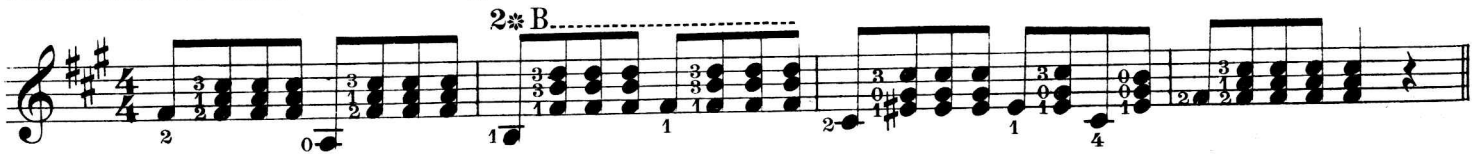
Picked with the thumb and two fingers.



SIMPLE CHORDS IN F SHARP MINOR.

(Commonly used for Accompaniment.)

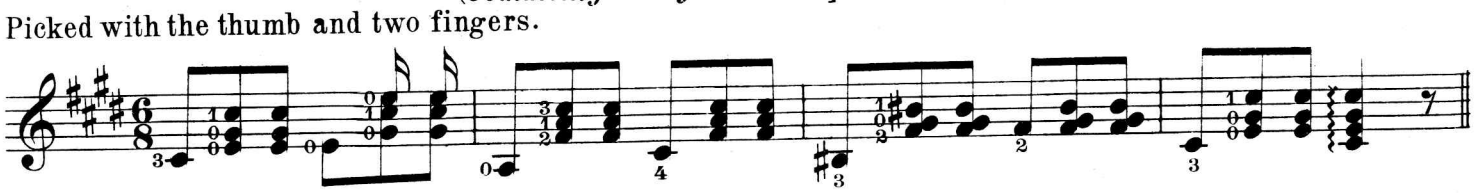
Picked with the thumb and two fingers.



SIMPLE CHORDS IN C SHARP MINOR.

(Commonly used for Accompaniment.)

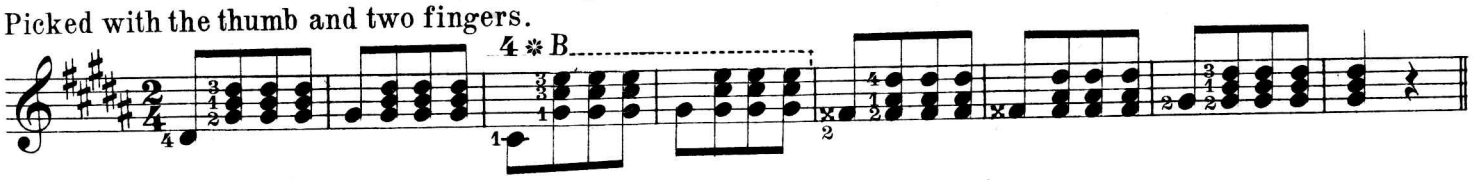
Picked with the thumb and two fingers.



SIMPLE CHORDS IN G SHARP MINOR.

(Commonly used for Accompaniment.)

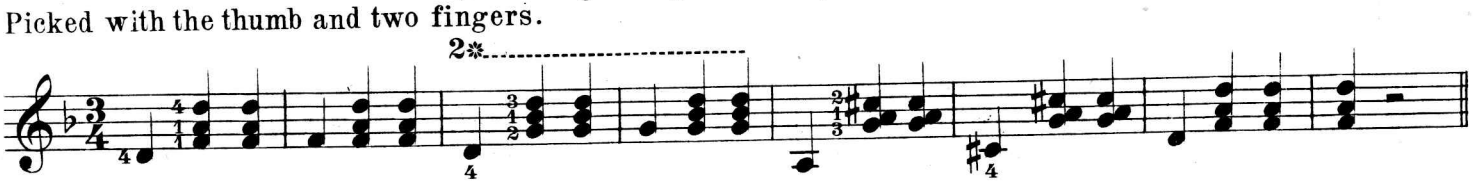
Picked with the thumb and two fingers.



SIMPLE CHORDS IN D MINOR.

(Commonly used for Accompaniment.)

Picked with the thumb and two fingers.

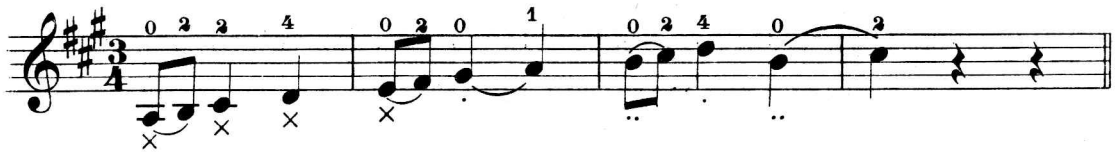


THE SLUR.

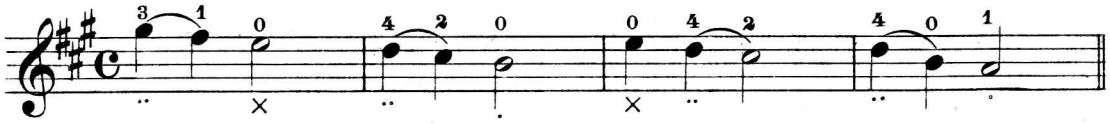
Slurred notes are those produced by the mere pressure, or weight, of the fingers of the left hand. The curved line, or slur mark, thus: ‿, connecting two notes signifies that the first note is to be struck, or picked, as usual, and the next is to be sounded by a finger of the left hand. Slurs are used in both ascending and descending passages in groups of two, three, or four notes. It is also possible by use of a combination of slurs to execute entire passages in slurred notes, striking the first note only with the right hand. There are three different methods of executing slurs as follows: In ascending passages strike the first note with a finger of the right hand and let the finger of the left hand fall upon the following note like a hammer, with sufficient force to sound it. Ascending slurs may also be executed on double notes in the same manner. In descending passages, strike the first note as before and press the next note with a finger of the left hand, sliding the finger off the string sideways, or "snapping" the string, so as to produce the slur. In playing groups of slurred notes, descending, it is necessary to place all the fingers of the left hand in position before striking the first note, the fingers are then removed as directed, one by one, to sound, or slur, the others. The third, and last, method of slurring is known as the "vibration" slur; it is executed simply by letting a finger of the left hand fall upon a note with sufficient force to sound it, without picking the string at all. Examples of the different styles follow.

Examples.

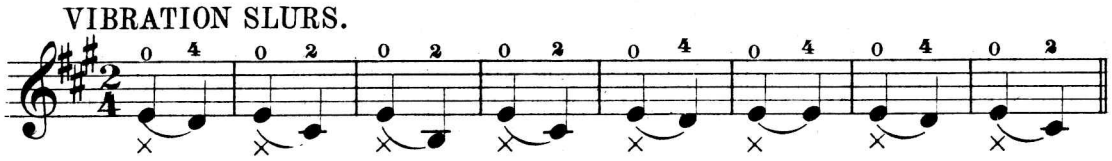
ASCENDING SLURS.



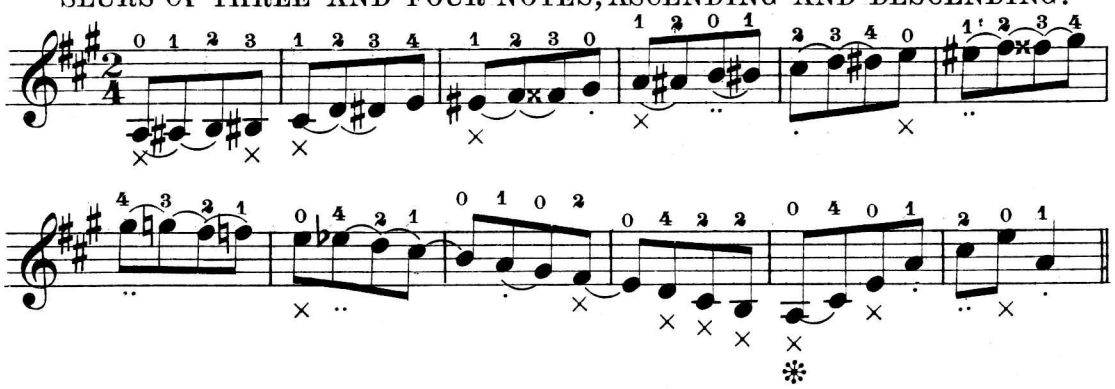
DESCENDING SLURS.



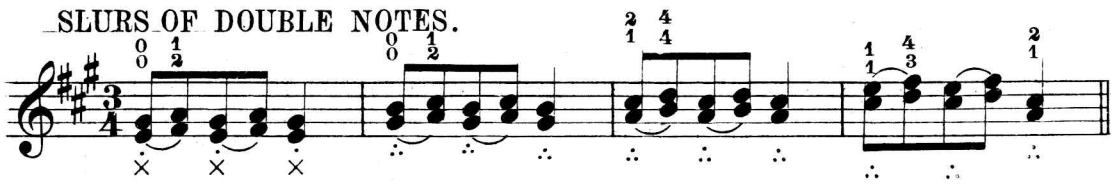
VIBRATION SLURS.



SLURS OF THREE AND FOUR NOTES, ASCENDING AND DESCENDING.



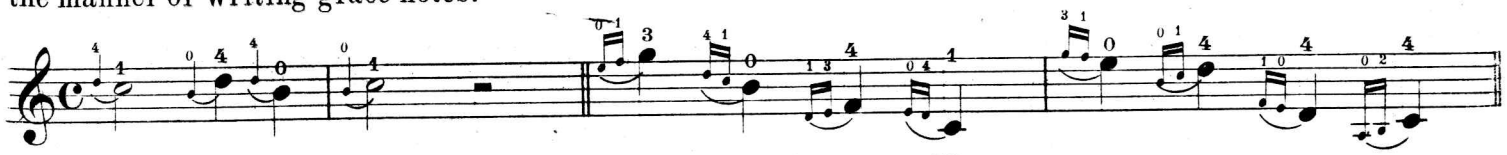
SLURS OF DOUBLE NOTES.



❊ Note: in this case the slur is produced by sliding the thumb across both strings.

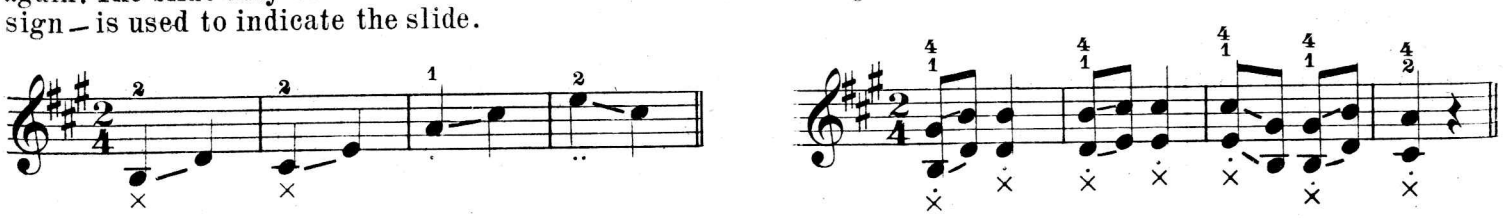
APPOGGIATURAS, or GRACE NOTES.

Grace notes are small notes which have no time value, but take their value from the principal note. Thus, they must be played very rapidly. Grace notes in banjo music are nearly always slurred, the manner of executing them being the same as other slurred notes, according to the directions previously given. An example follows showing the manner of writing grace notes.



THE SLIDE, or GLIDE.

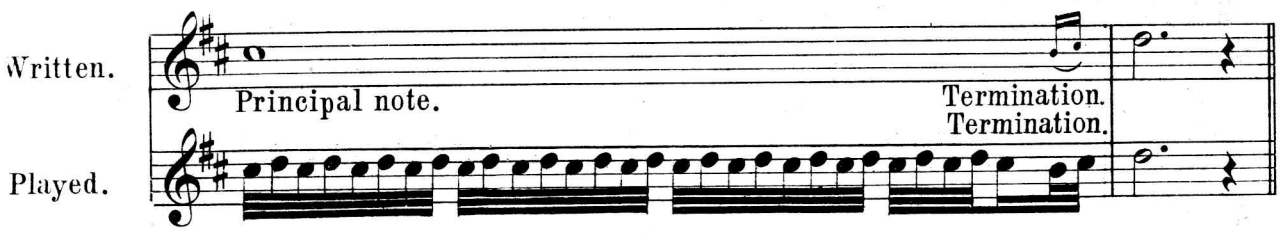
The Slide, or Glide, is executed by striking a note with a finger of the right hand and sliding a finger of the left hand up, or down, the fingerboard to the following note, using sufficient force to sound the same without picking again. The slide may also be executed on double notes, ascending or descending, as per example following. The sign – is used to indicate the slide.



THE TRILL, or SHAKE.

The Trill consists of two notes played alternately and very rapidly. These are the note written *(called the principal note.)* and the note a half tone, or tone, above it *(called the auxiliary note.)* Every trill begins and ends with the principal note unless otherwise indicated. The termination consists of the tone or semitone, below, followed by the principal note. On the banjo the trill may be executed in three ways: **1st**, by picking the first note and slurring the others. **2nd**, by alternately picking the principal note and slurring the auxiliary note. **3rd**, by taking the notes on two different strings and picking them with the fingers required. The latter method is usually more effective.

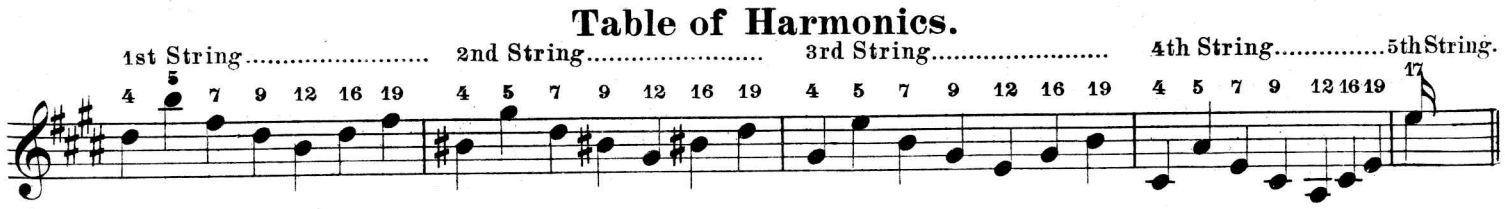
The Perfect Trill.



HARMONICS.

Harmonics are flute like tones produced by placing a finger of the left hand lightly across one or more strings of the banjo, usually removing the finger as soon as the strings are struck; at the same time the strings should be struck with the fingers of the right hand near the bridge, using considerable force. Harmonics can be made at the **4th**, **5th**, **7th**, **9th**, **12th**, **16th** and **19th** frets, and **17th** fret on the **5th** string. Harmonics made at the **4th**, **9th** and **16th** frets sound two octaves higher than written. The others sound one octave higher than written. Certain harmonics can be made at different frets, as the following table will show:

Table of Harmonics.



THE TREMOLO.

The tremolo movement proper is executed with the first finger of the right hand which oscillates rapidly across the string or strings intended to be struck. It is really a continous trill, and all sustained notes should be played tremolo; many melodies can be played in this manner while the thumb is used to play an accompaniment upon the strings not otherwise used. The tremolo with accompaniment gives one of the most beautiful effects obtainable on any instrument. Another style of tremolo is done with the second finger, generally used when the melody is written in chords. When playing the tremolo with the first finger, the second and third fingers should both rest on the head of the banjo.

Exercises and Little Pieces.

Giving examples of various styles of right and left hand fingering for further practice in the first position

C.L.PARTEE.

ARPEGGIOS.

Adapted from CARCASSI

1.

2.

3.

4.

5.

Gliding the thumb from one string to another.

6.

7.

8.

ALLEGRETTO.

Adapted from KÜFFNER.
Revised by C.L.PARTEE.

9.

CLARENCE L. PARTEE.

1.

Adapted from CARCASSI.

2.

Adapted from KÜFFNER.

3.

Adapted from KÜFFNER.

4.

PRIMO WALTZ.

CLARENCE L. PARTEE.

Introducing Qaurter and Eighth notes in Waltz Tempo.

simili. *Fine.* *D.C.*

The foregoing examples of various styles of fingering not only afford excellent practice, but will be found of great value as furnishing precedent for application in other passages. The author has selected and fingered these exercises with special care.

Amusements for One or Two Banjos.

Revised and Re-arranged
by CLARENCE L. PARTEE.

No. 1. **WALTZ.** W. P. CHAMBERS.

THE PUPIL

THE TEACHER

p

Fine.

f

D.C.

No. 2. **SCHOTTISCHE.** CLARENCE L. PARTEE.

THE PUPIL

THE TEACHER

p

2 ✻ B

f

Fine.

7 ✻ B

p f D.C.

No.3. ALLEGRETTO.

Adapted from KÜFFNER

THE PUPIL

THE TEACHER

p f

p f

No.4. POLKA.

CLARENCE L. PARTEE.

THE PUPIL

THE TEACHER

3 ✻ B 5 ✻ B 3 ✻ B

2 ✻ B 3 ✻ B 2 ✻ B 3 ✻ B Fine. 3 ✻ B p 3 ✻ B

1 ✻ 3 ✻ B 3 ✻ B 1 ✻ B 3 ✻ B D.C.

No.5.

ALLEGRETTO.

Adapted from KÜFFNER

THE PUPIL

THE TEACHER

f

p

f

No.6.

COURT GAVOTTE.

Andante.

CLARENCE L. PARTEE.

THE PUPIL

THE TEACHER

p

Fine.

mf

rit.

a tempo.

D.C.

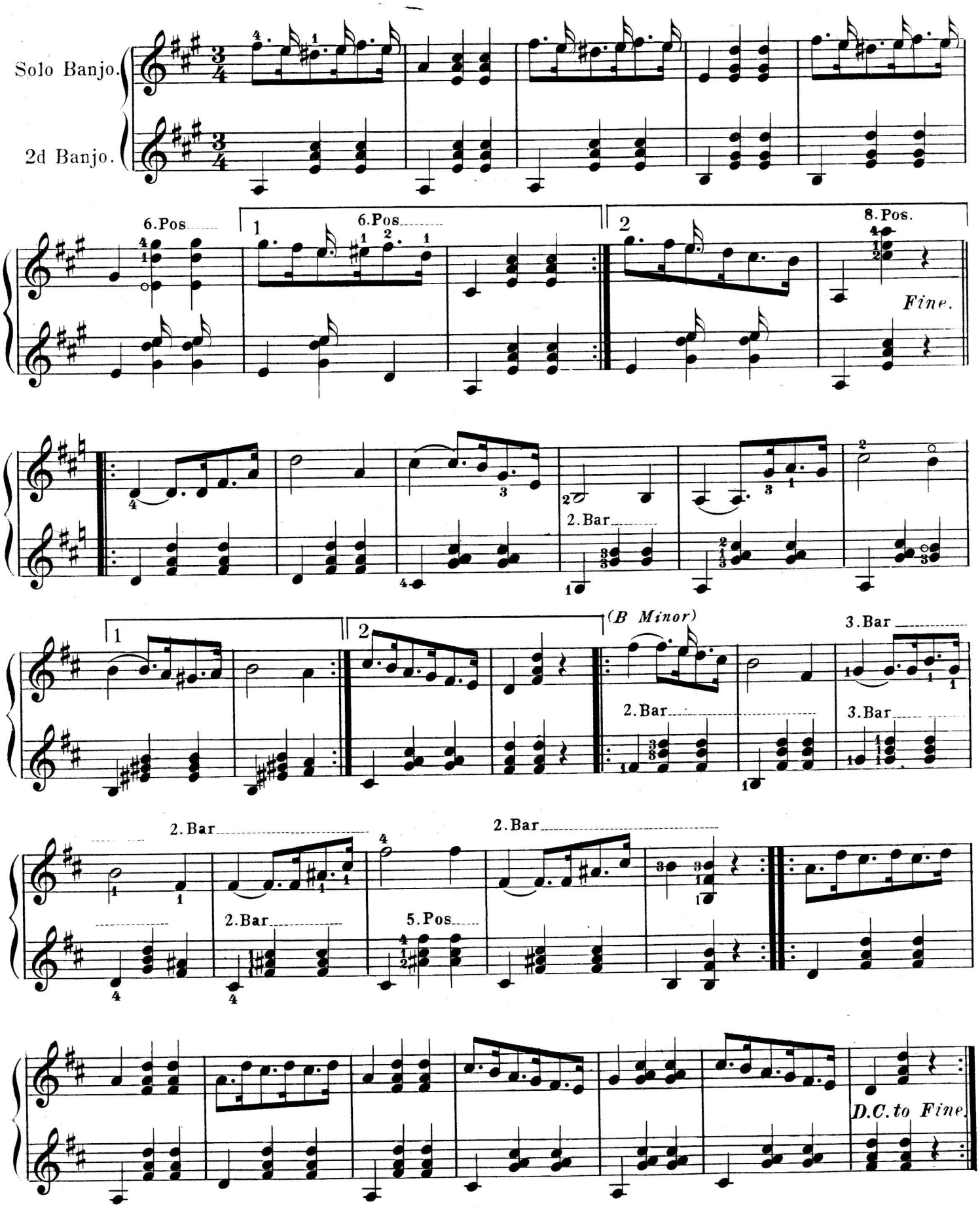
SELECTION FROM RIGOLETTO.

VERDI.

FLORA MAZURKA.

For 2 Banjos.

Written for THE CADENZA.
by F. S. BAXTER.



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Respectfully Dedicated to Mr. & Mrs. C. L. Partee,
Banjo, Mandolin & Guitar Artists, Kansas City, Mo.

HOLIDAY SCHOTTISCHE.

By J. E. GREEN.

1st Banjo tune 4th to B.
2d Banjo tune 4th to A.

Moderato.

1st BANJO.

2d BANJO.

p

Fine.

f

12 Har.

Trio.

D.C. al Fine.

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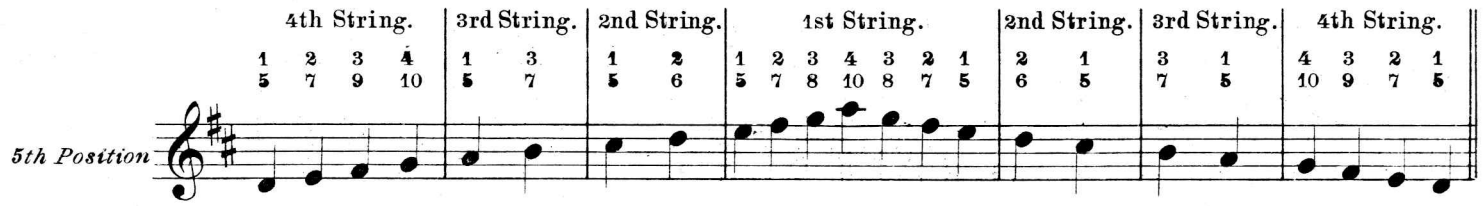
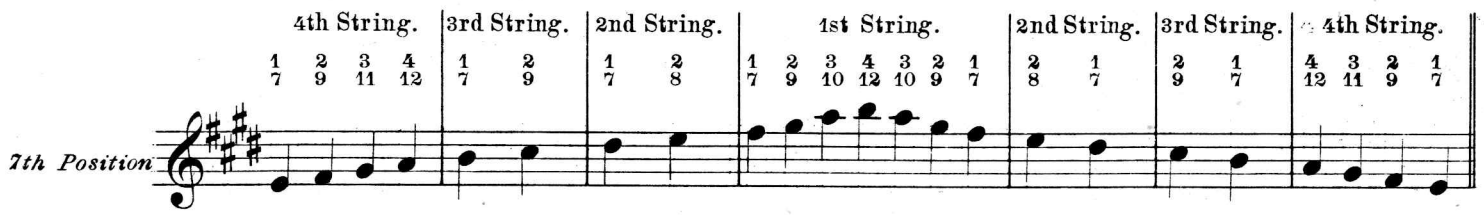
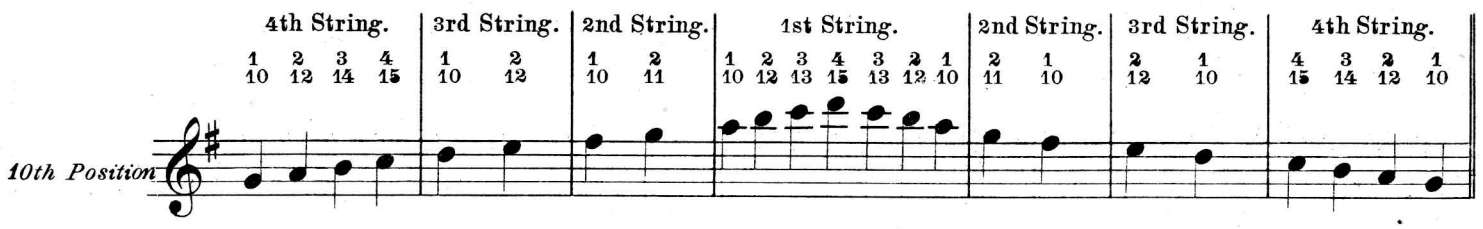
THE POSITIONS.

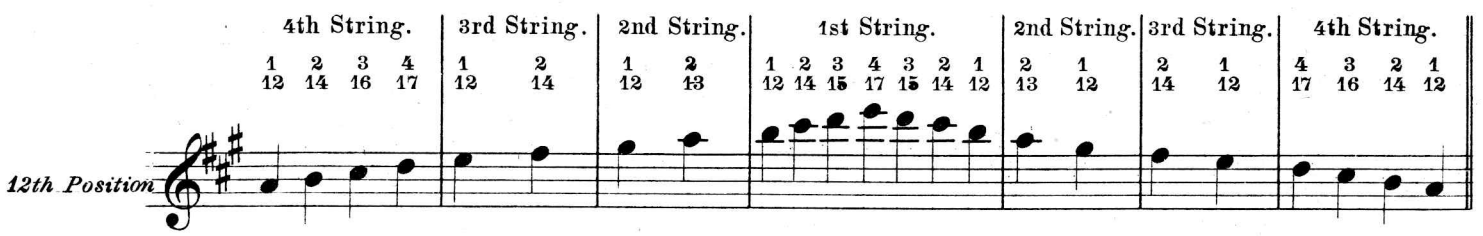
There are as many positions as there are frets on the finger-board of the Banjo; among these there are five which are called principal positions, as they are most in use, and a knowledge of them is sufficient to get acquainted with the others. These positions are the first, fifth, seventh, tenth and twelfth. The first finger determines the position; thus, when the first finger is placed on the first fret the hand is in the first position, and so on with the other positions. The study of the scales in the principal positions will be found sufficient for all practical purposes.

Scales Showing the Fingering of the Principal Positions.



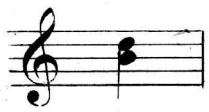






When two notes which usually occur on the same string meet, the upper note must be taken as usual and the lower one on another string thus:

The D on the first string, B on the second string at the third fret, third position.

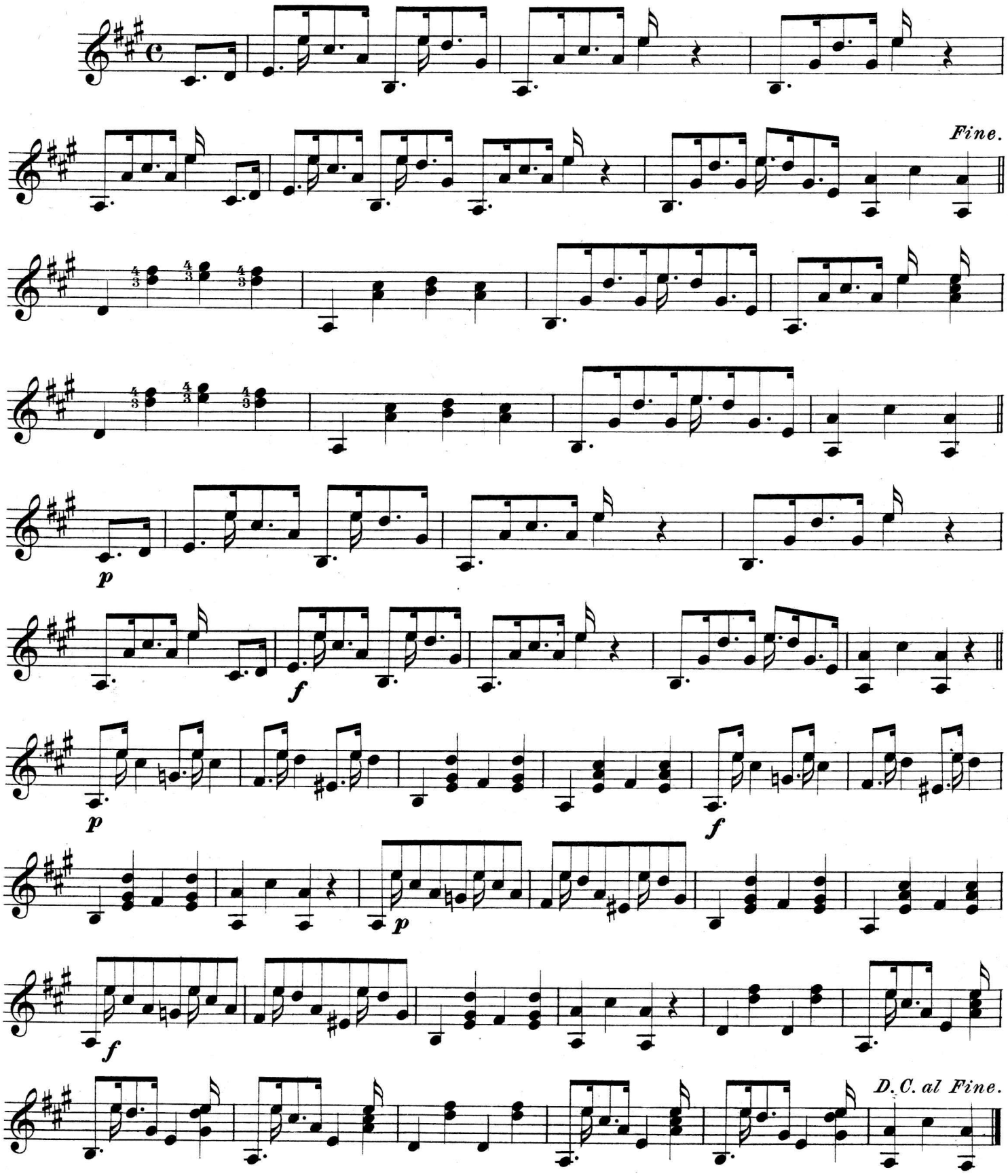


The G on the first string, the E on the second string at the eighth fret, eighth position.

FAVORITE SCHOTTISCHE.

BANJO

By W. P. CHAMBERS.



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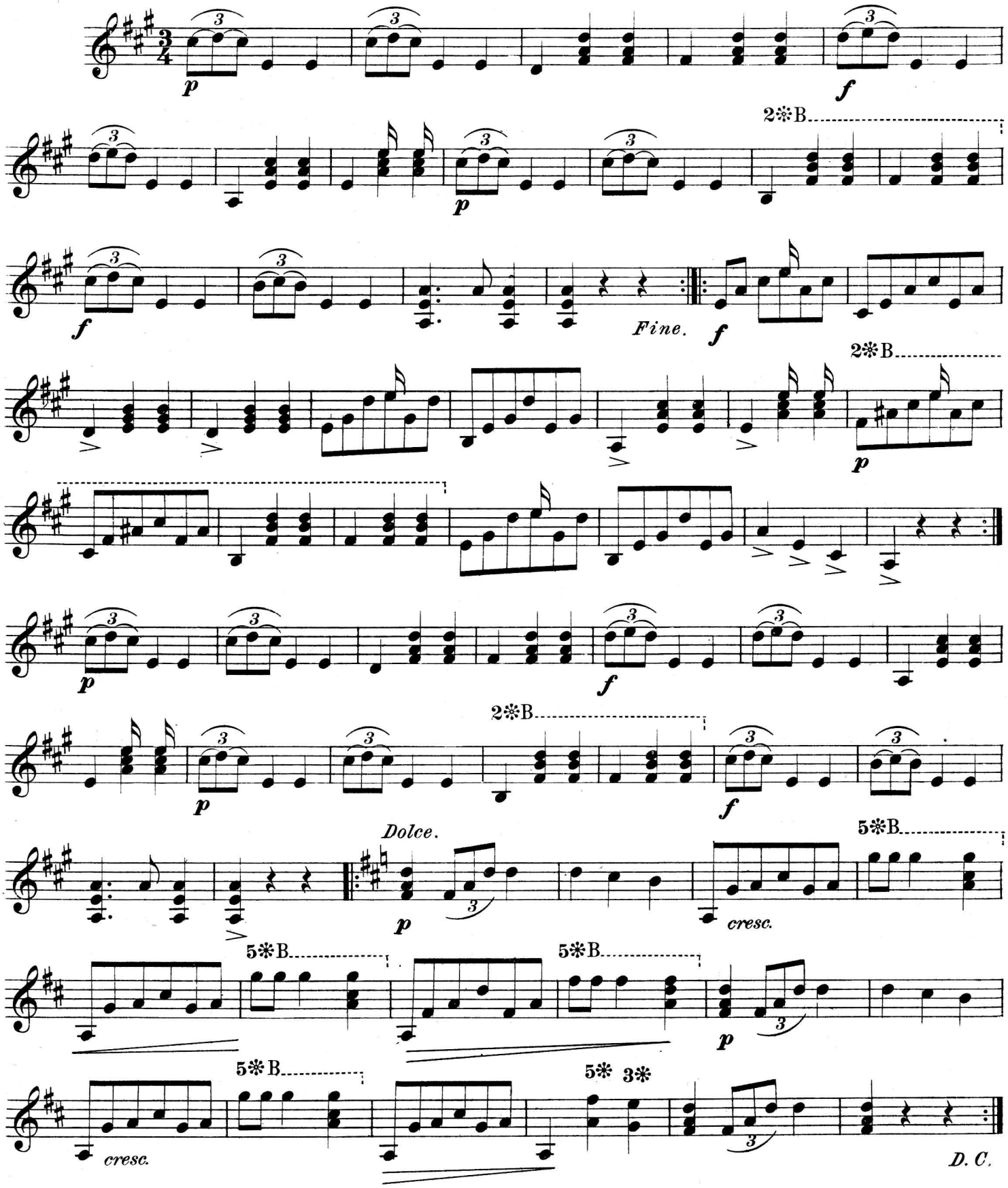
MIGNONETTE WALTZ.

BANJO.

Tempo di Valse.

By CLARENCE L. PARTEE.



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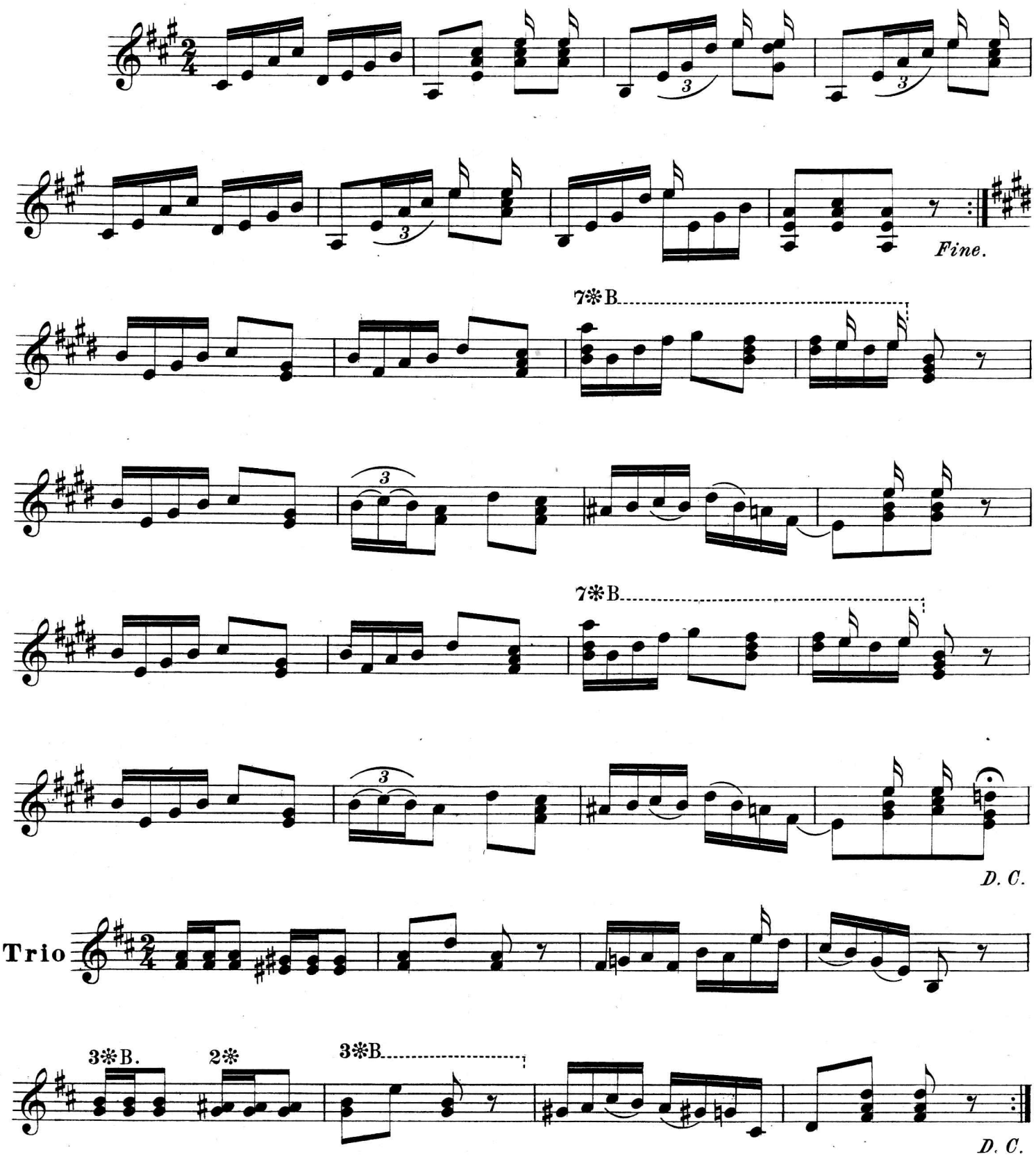
SILVER BELL POLKA.

BANJO.

By CLARENCE L. PARTEE.



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To my friend W. T. BEST.
Kansas City, Mo.

PICCADILLO SCHOTTISCHE.

By CLARENCE L. PARTEE.
and WM. COLE.

1st Banjo.

2nd Banjo.

1.

2.

Fine.

4✻B

6✻

5✻B

2✻B

4✻B

6✻

5✻B

2✻B

4✻

8✻

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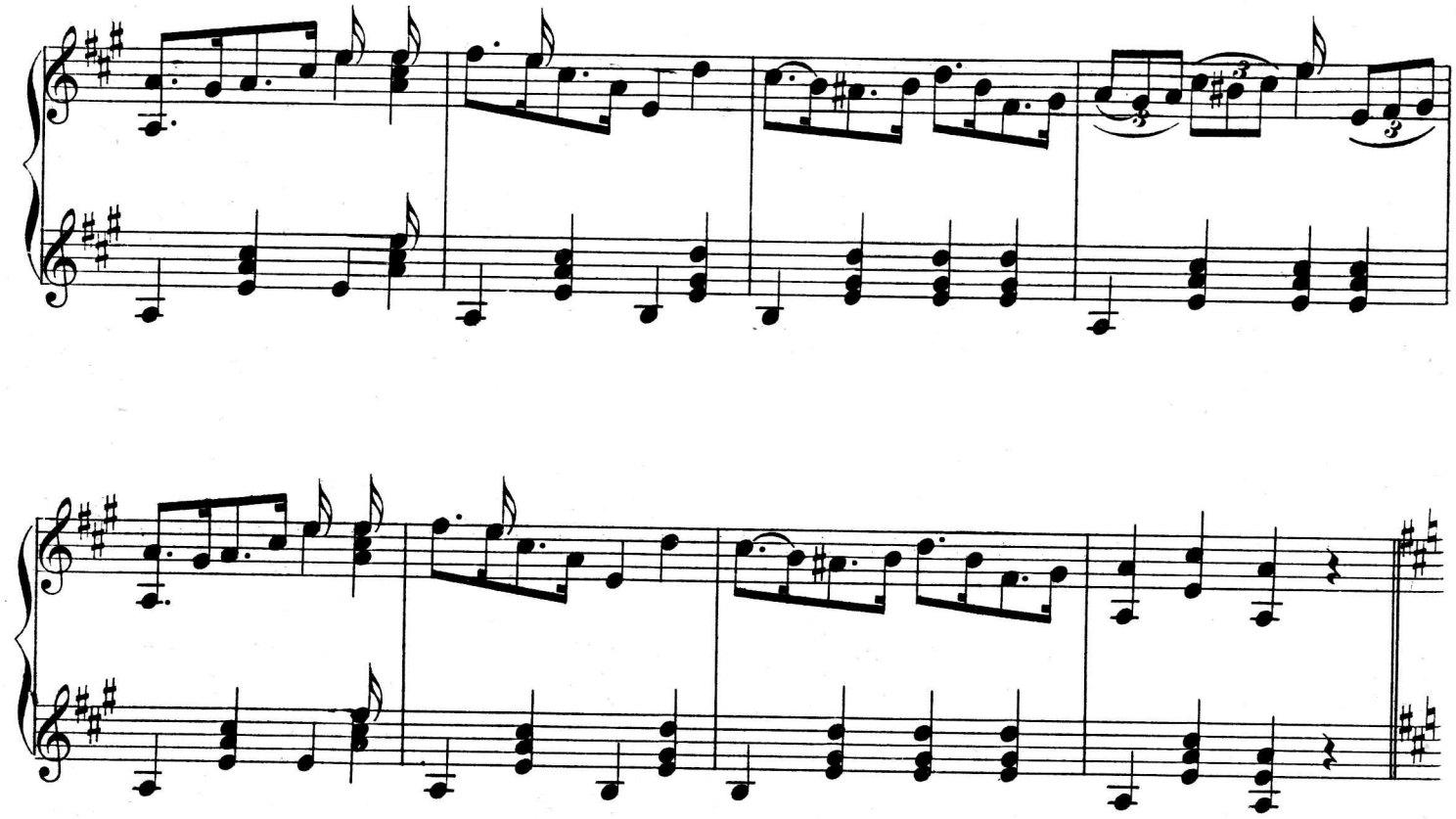

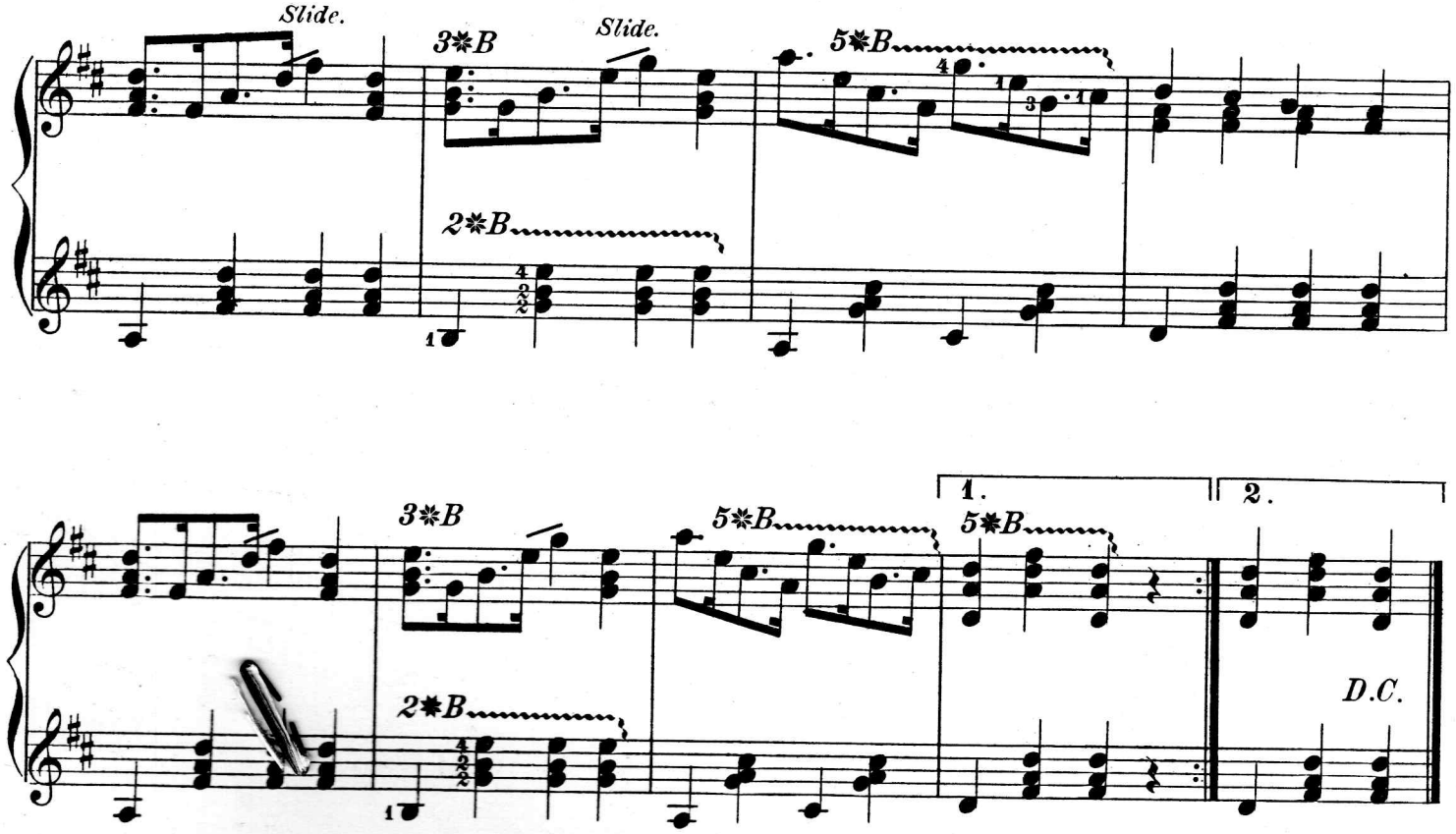
Slide.
3✱B
Slide.
5✱B
2✱B
3✱B
5✱B
1.
5✱B
2.
2✱B
D.C.

SOUTHERN DANCE.

1st BANJO.

Composed for Banjo by W. H. Adams.
Arr. by Clarence L. Partee.

Introduction.

7 ✻ B

Dance.

2 ✻ B

2 ✻ B[1]

1 ✻ B 2 ✻ B 1 ✻ B 2 ✻ B

[1]1 ✻ B [1]2 ✻ B 1 ✻ B 2 ✻ B

2 ✻ B

2 ✻ B

8 ✻

2 ✻ B

2 ✻ B

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To my little niece, Hazel Fern Lowe.

HAZEL FERN MAZURKA.

BANJEAURINE or SOLO BANJO.

By F. M. Planque.

Intro.
Tempo di Mazurka.

dolce.

cres - - - cen - - - do. *Fine.*

5 * B 7 * B 5 P. 3 P.

D. S. Fine then Trio.

Trio.

10 B. 5 * B 5 Pos. 7 P. 6 P. 3 P.

5 P. 5 * B 10 * B 5 * B. 2 B.

3 Pos. 3 Pos. 5 Pos. 8 P.

D. C. al Fine.

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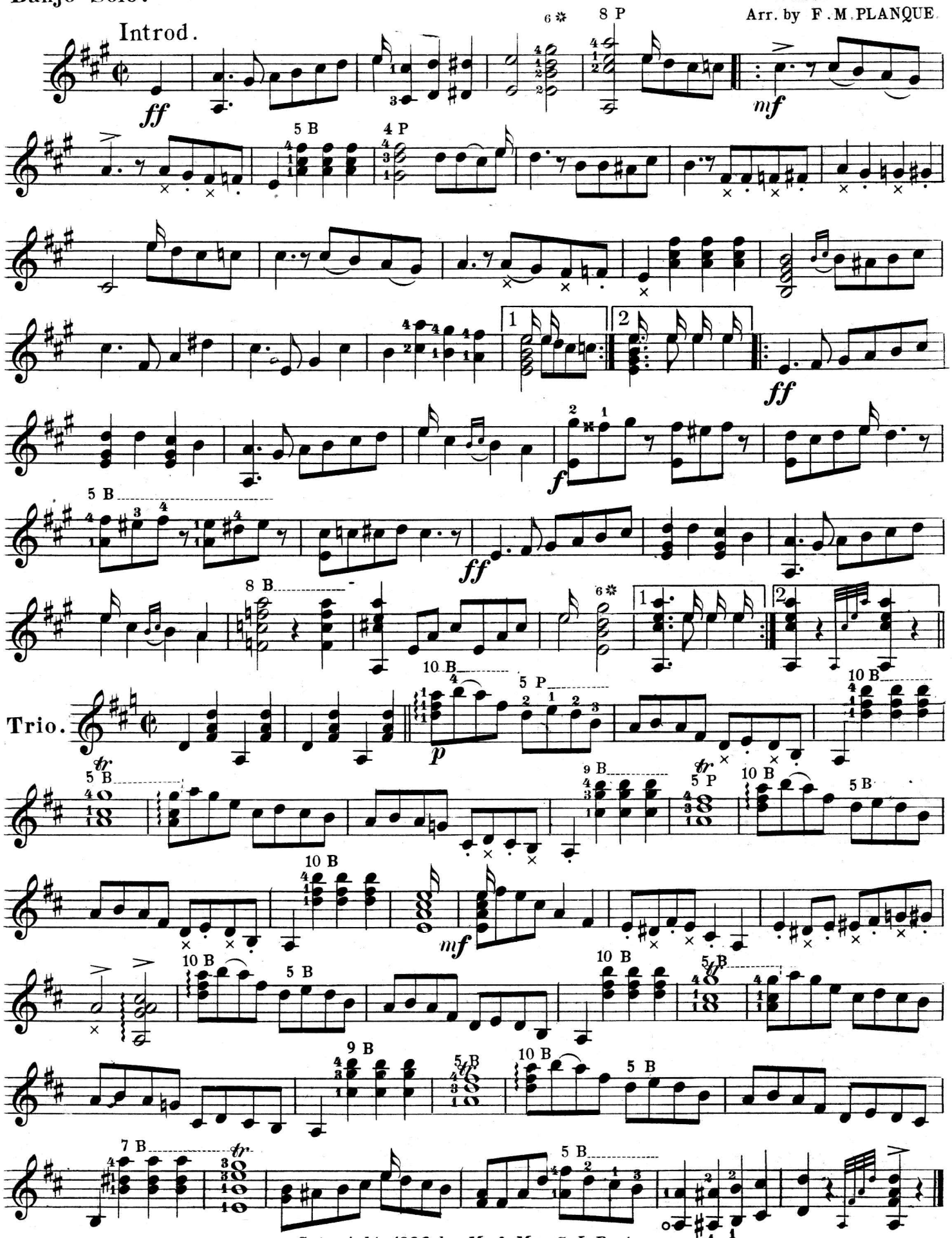
To Miss Marie L. Reed, Sullivan, Ind.

MARCH "MAY FESTIVAL."

Banjo Solo.

WM. A. GRIFFIN.
Arr. by F. M. PLANQUE.



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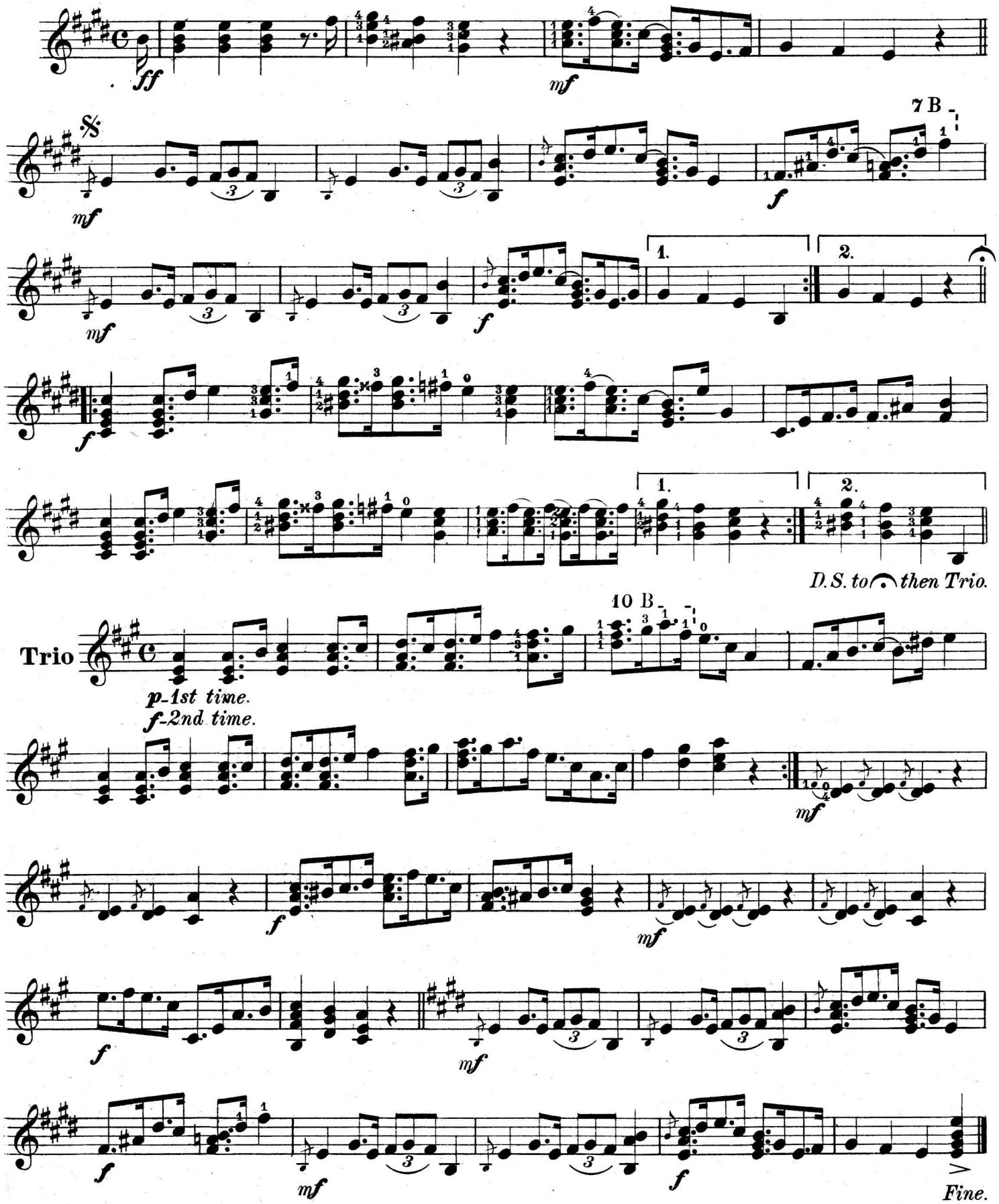
BELLE OF THE HIGHLANDS.

(SWORD DANCE.)

SOLO BANJO

J.J. DERWIN.



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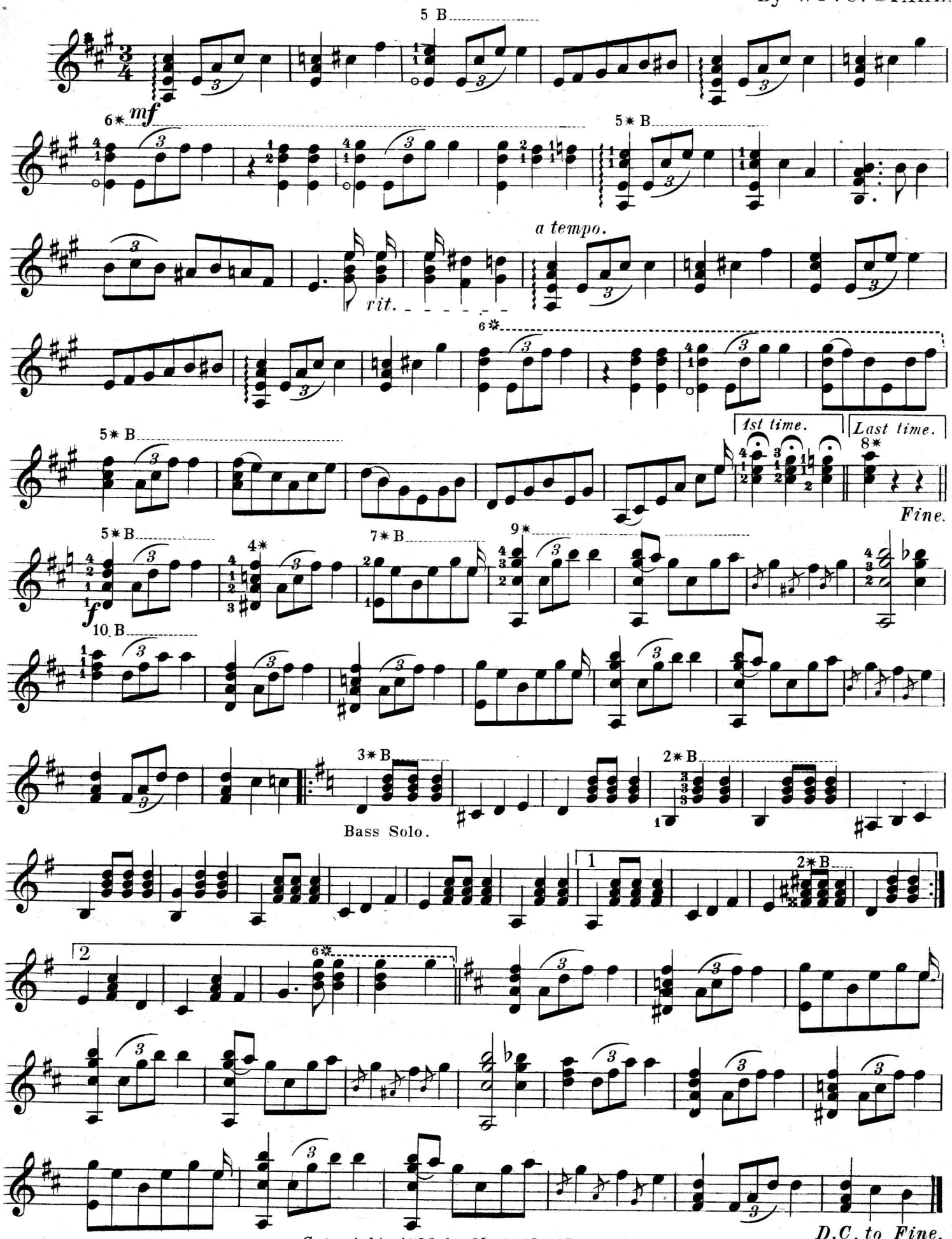
STELLINA WALTZ.

Banjo Solo.

By Wm. C. STAHL.



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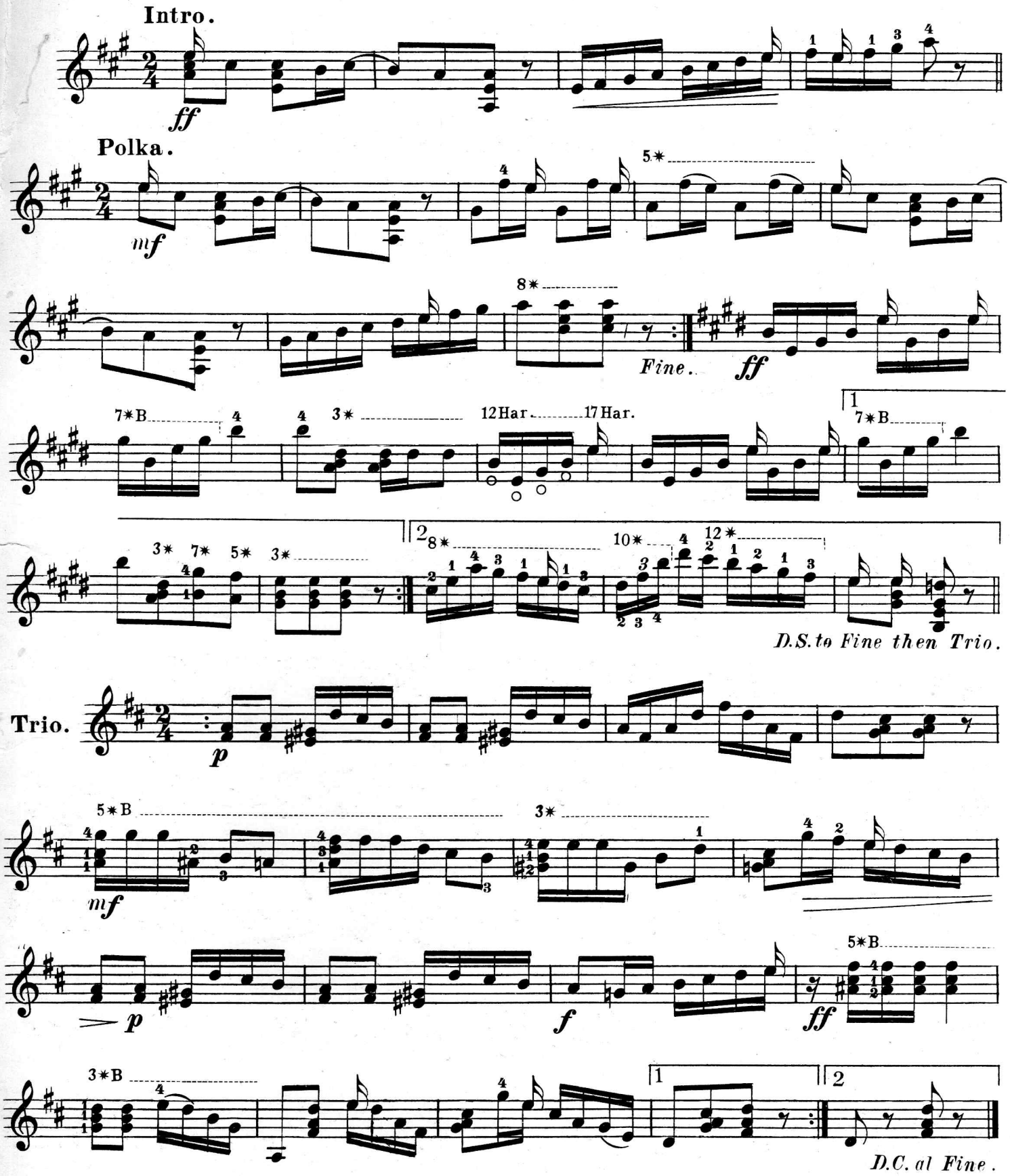
POLKA "THE WHISTLE."

1st BANJO.

F. M. Planque.



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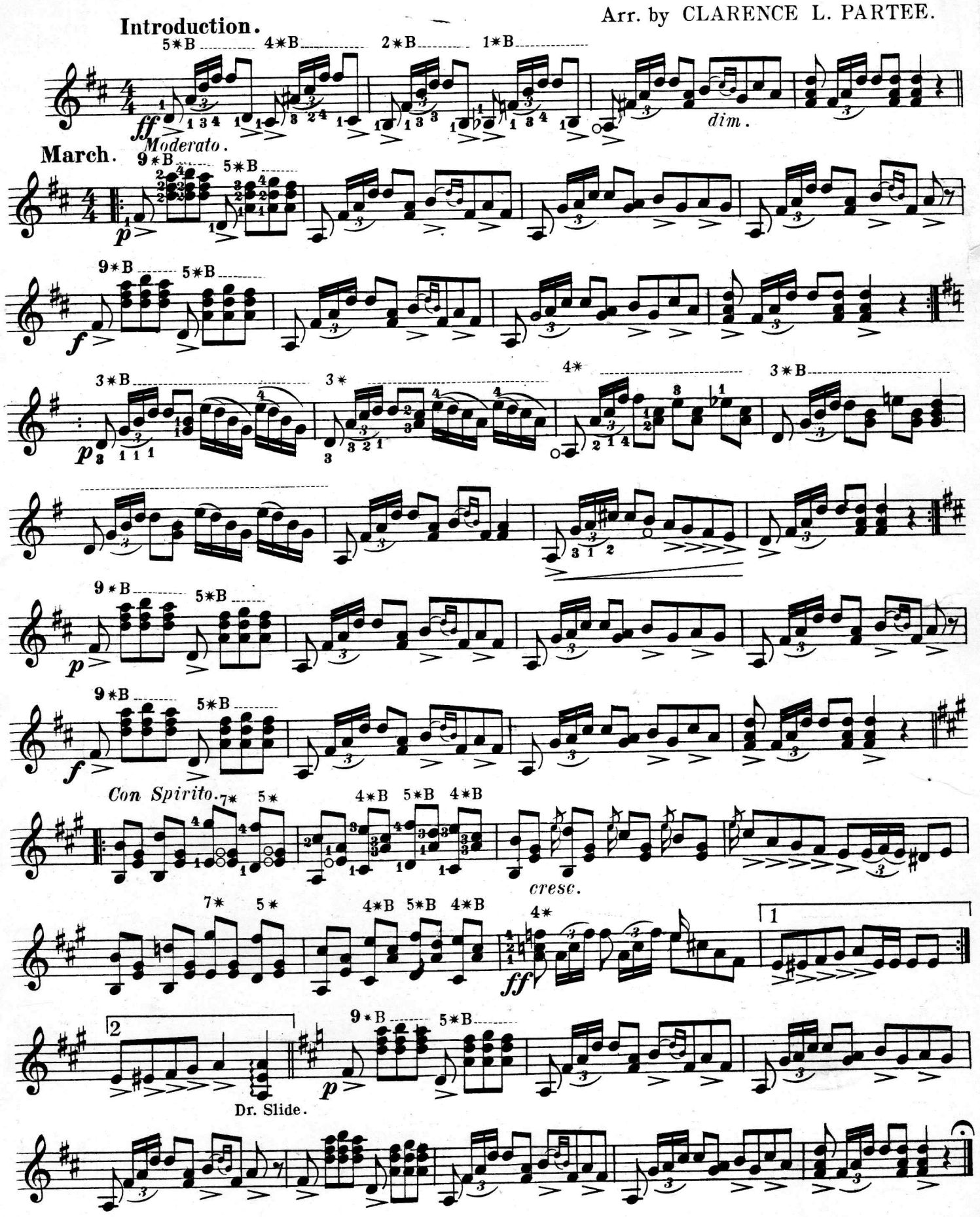
EXPOSITION GRAND MARCH.

1st BANJO.

Composed for Banjo by W. H. ADAMS.
Arr. by CLARENCE L. PARTEE.



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Piano accompaniment	.50	Piano accompaniment	.40
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